

The Organ World.

OUR CATHEDRALS.

THE late John Crowdy, a large, keen-sighted writer, dealing thoughtfully and earnestly with the vexed topic, Church music, observed, in writing on our cathedrals, in the course of an interesting article :—

No one who keeps himself informed on the current politics of the time in their ecclesiastical bearings can fail to see that, in the crisis which threatens the relations of Church and State in England, cathedrals must become a prominent subject of attack and defence.

The place of cathedrals in the economy of the English Church is not seldom inadequately estimated. Cathedrals are sometimes spoken and written about as if they were merely the largest specimens of Anglican architecture in their several counties ; at another ; as though they existed only for the maintenance of sacred music, while of late years a habit has grown up of remembering that they have naves as well as choirs, and present tolerably palpable evidence of having been designed to bring multitudes under the influence of religious oratory. He must see with one eye only who does not perceive in cathedrals an intention of centralising and presenting, on a large scale, every form of public church life—the ritual which appeals to the eye and begins with a magnificent structure, the ritual which engages the ear and is exemplified in every day's choral service, and the oratory which enchains the mind and finds its auditorium in the nave. Room is provided in a cathedral for the employment of every talent capable of public exercise for religious purposes. With one branch of the work of the Church to which they belong the cathedrals, strictly speaking, have nothing to do ; that is, with the private portion of priestly duties, parochial charge. It could not have been without design that the vast majority of cathedrals have no cure of souls attached, and we conceive that any proposal to make them merely enormous parish churches involves a mistaken conception of their proper functions.

All this, however, is foreign to a musical consideration of the subject, except in so far as it clears the way to a proper estimation of the place held by music in the cathedral economy. Criticisms of the cathedral system have already appeared, in which it has been assumed that the sole object of cathedrals is the maintenance of sacred music. We have shown in our reviewing columns how fatally such a narrow definition of their functions must vitiate any plan of reform based upon it as a starting-point. Those who wish well to the future of English Church music in connection with its natural nurseries will do well to ascertain first its due place, which is not that of a weedy flower, overgrowing the plants which should flourish by its side. Cathedrals, if they are to be reformed, should and will be reformed with a view to other besides musical uses ; and any idea of turning them into gigantic colleges of ordained church musicians, or of keeping out of its dignities and rewards Churchmen conspicuous for other talents than music, can only meet with rejection, perhaps involving the suppression of much of the musical element in indignation at its exclusive claims. We must dismiss, then, from our mind pleasant but selfish dreams of Deaneries being given exclusively to clerical musical amateurs, and Canons chosen for proficiency in counterpoint. What church musicians have to do is to accept the position of music as one of the several provinces of public worship which claim place in cathedral administration, and do their best to get for the art the means of achieving results which shall compel respect, and stay the hand of the unsympathising reformer. Whatever is good of its kind stands a fair chance in England of holding its own ; and the only circumstances under which we should ourselves fear for the interests of English sacred music in any coming reconstruction of the cathedral system, would be that the reconstruction should find its musical corporations in a state of lifelessness and dilapidation, overgrown with abuses and eaten into by neglect. How far the condition of the choral element in cathedral foundations is such as to inspire fear or confidence and respect, is a question which has been discussed for many years past, and on which judgement has been given beyond appeal. In the first place the literal observance of founders' wills becomes, by the changes which time brings about, impossible ; in the second place, the right of existing society to deal with existing property independently of the wishes of a dead owner cannot philosophically be contested ; in the

third place, even if we hesitated to accept the doctrine that a dead man has no right to control property, we cannot fail to see that modern legislation in the reform of foundations analogous to cathedrals has, as a matter of fact, gone upon that theory. We cannot, therefore, in our consideration of this subject assume an absolute indefeasibility for statutory claims, or challenge the right of the country, through its Legislature, to modify them or set them aside. At the same time it must be recollected that the statutes of the foundation are law for the time being, and in the absence of authoritative modification, their perversion to the injury of any section of the body corporate is a crime. That in many instances these provisions have been grossly perverted to the injury of the musical staff of cathedrals, and in a few instances by the musical officials themselves, we shall probably discover and set forth. On the other hand, there may be, and probably are, many tolerated departures from foundation statutes which not only involve no wrong, but point to the direction which reform should take. To fuss over such technical transgressions would be unwise.

It has already been indicated that in any observations we may have to make, it will not be assumed that cathedrals exist solely, or in a paramount degree, for the sake of music. It will be no part of our desire to stipulate for a musical dean, or to lock the precincts against all but musical canons. But as regards the offices in a cathedral which are essentially musical, the not unfrequent abuse of filling them with men utterly incompetent to perform musical duty could scarcely hope to escape animadversion. Minor canons who cannot or do not chant, and precentors ignorant of the musical alphabet, are abuses palpable to the eyes of all, and for which no excuse could well be alleged.

The robbery of the musical section of cathedral bodies is, we fear, not infrequent, and perhaps the most cruel form it can take is the keeping down of choristers in the social scale by means of inferior education. On this point there can be little room for difference of opinion. Music and the Church have suffered keenly by the neglect of choristers' schools, and reducing choristers' education to the level of the ploughboy's. On this head we fear there is much to lay bare, both of direct neglect and of plausible evasion. Nothing ought to satisfy the well-wishers of church music short of the complete development of those means by which in most cases it was intended by founders to provide for them should be the business of an enquiry."

These words were written, a few years ago, and our cathedral music has been greatly improved since the gifted writer now quoted laid down the new. All the same, there remains the great task as indicated in his words, of reforming many our cathedral corporations, especially in view of doing justice to our many gifted and painstaking cathedral musical officers. Choristers proceeding to the Universities and entered a learned profession. Whether cathedrals are open to serious attack on the ground of their repertory of music doubtful. To condemn the work of the old-fashioned cathedralists, involves a forgetfulness of the excellence and beauty of that older style of devotional music which aims more at a permeating gravity than at a restless intellectual effort. In all directions it is palpable that the best fortification is self reform. To these words it is only necessary to add, little has been done in any of the old cathedrals in the way of restoring the original educational privileges of our choristers. Much, however, has been done to develop cathedral music. Some indeed, think this branch of the art has indeed been developed too diligently in the modern direction to the neglect of the graver ancient school ; but it must be borne in mind, that larger have services and the bringing of the oratorio to its home, the church, are the cause, not to speak of an increased love of dramatic effect, whereby modern musical mannerisms have so largely entered our cathedral service and anthem music.

ON ORGANISTS.

The following words from a provincial journal, written some time ago, are still of interest to Church musicians :—

"There should be the same sympathy and friendly co-operation between the clergyman and the organist as generally exists, or is supposed to exist, between the vicar and his curate, or incumbent

and his curate. In the latter cases any manifest want of cordiality brings down public reproof, or the active interference of superior authority. It is not so in the case of the organist. The importance of music in sacred worship is not sufficiently recognised or appreciated by congregations to insist upon a more careful selection of efficient organists. The majority of the clergy themselves are also too much like their congregations in indifference to the abilities of their organists ; hence it is that the organ-seat is so often occupied by persons who, in the eyes of the clergy, rank with the sexton in the question of status.

"The correct training of church choirs depends, in a great measure, upon the tact and ability of the organist, particularly when he has likewise to perform the duty of choirmaster, which is very frequently the case. How important, therefore, is it that the greatest care should be exercised in the selection of organists. Better salaries and more appreciative congregations will soon produce a better class of organists : the latter result is approaching, and the solution of the other difficulty will soon follow ; and then, we hope, we shall witness greater cordiality between minister and organist, and experience in all churches a musical service more practical and general than it is in the present day. The degrees of efficiency manifested by church choirs just now are various : a few are thoroughly efficient, many are passable, but some are execrable. What is desired is a more uniform character of church music, so that casual attendants may join in the worship at any church as well as in the one at which they usually worship. There is, or should be, a standard in the rendering of church music not dependent upon the taste of crude organists and choirmasters.

"Some of our best composers are giving great attention to the Church in producing original matter, and in reproducing the writings of their predecessors in more acceptable forms, so as to popularise the subject. The duty of an organist is no child's play, if he has a proper sense of his position—the opening voluntary will generally show whether or not he has that proper sense of the duty before him. There should be nothing trivial or secular in that neglected portion of his day's duty. A clever and feeling organist has, in that introduction, the power of creating such impressions as would prepare the mind for a right and solemn appreciation of the service."

A RECENT DECISION.

Of the many intricate features of English law, surely none can exceed in want of clearness the laws affecting ecclesiastical matters.

A contemporary observes in a leading article :—

"What are 'necessaries ?' will occasionally involve a jury in considerations of a delicate and perplexing character ; but such cases as these appear to be simple when compared with the knotty point which has lately been decided by Mr. Justice Stirling. Here the difficulty was to determine what are 'necessaries' in the case of a church. From early times certain valuable lands in Stoke Newington have been held in trust to apply the rents towards 'the necessary occasions' of the church of that parish, and they have been so applied. All appears, indeed, to have gone smoothly till 1858, when the late Sir Gilbert Scott was called in to design and build a magnificent new edifice, including a lofty spire. For the body of the work with all its fittings and accessories, money was duly forthcoming ; but what about spire ? Was that a necessary feature ? and if not could the trustees defray the expense of the costly superfluity without making themselves liable to the penalties of breach of trust ? How fine a point is put upon these matters by the lawyers is shown by the fact that, while it is admitted to be allowable to provide out of the trust fund for the salaries of the sexton, the verger, and the tuner of the organ, it is held to be not allowable to pay the organist, the assistant organist, the organ blower, the bell-ringer, or the singers, because these functionaries are not concerned with the maintenance of the church. The spire, however, is the place in which it is at all events usual to hang the bells—it is the most convenient place if the summons to prayer is to be heard far and wide as it is intended to be ; and bells are held to be part of the necessary furniture of a church. It is even considered by legal authorities that erecting a steeple might come within the definition of a 'reparation' although no steeple had been there before. So Mr. Justice Stirling has finally decided. The result is

that the folk who will seek recreation in the new Clissold Park will ere long look at a church with a tall and elegant spire."

It may well be asked if the organist and other musical officers of a Church are not necessary for the performance of public worship ? and further, if public worship is not the primary motive for the maintenance of Church ? Mr. Justice Stirling, by his decision, not only illustrated the subtlety of the law, but also unconsciously showed that with a curiously reverse legal view of the requirements of public worship, those who handle Church furniture, as organ and bells, are, in the eyes of the law, persons of less responsibility, and consequently of less importance, than those who do subordinate though useful work in connection with the Church. The climax of illogical absurdity is attained in the inference that the organ-tuner is more concerned in the preservation of Church property than the organist who is constantly called upon to handle a costly instrument with care and skill. Such a judgment is probably based upon the thoroughly English idea "the sacredness of property," and is not intended as a large and complete view of the use of Church property and of the responsibility of those called upon to make use of Church furniture, notably of the most costly furniture, the organ. But even on this narrow and partial ground such a judgment cannot be called large-sighted, recognising, as it does, only one and a limited form of responsibility, and overlooking, as in the important case of the organist, that larger form of responsibility combined with usefulness, which is the result of special educational preparation, habitual care, and trained skill.

MR. GRIFFITH ON CHURCH MUSIC.

(Continued from page 754.)

Since the last article on this subject, a protest from musical people has come to hand, curiously enough, against the sentimental adoption of a low, or rather very low, note for the recitation of the Confession, on the ground of difficulty to many of clear enunciation on a low sound, and that such a pitched note is sure to lie below the best average reading tones of most voices. However, to pass on, Mr. Griffith proceeds to the brief consideration of "Preces and Responses," sticking firmly to his belief in E as the true reciting note. Next he turns to chanting and it will only be necessary to quote a few observations on this well-worn but difficult subject. He reasonably protests against certain defects of the Anglican Chant :—

"Here our people are often compelled to stand as listeners, simply from a too high and exacting recitation note, and the ornate character of the chants selected. Why these and other unnecessary obstacles are deliberately invented by composers is, to me, a mystery. Even in our cathedrals it is often painful to listen to the boys when chanting upon a high recitation note ; while there is absolutely no good musical purpose served by it. In the first five or six ages of the Church the singing in religious worship consisted mainly of chants, sung either in unison or in octaves. It was not sufficient, however, to express all that was deemed necessary to be sung ; and we find Gregory, in the year 590, uttering his protest against the light music which was creeping into the Church. He endeavoured to meet the need of the people by arranging music, the main characteristics of which should be simplicity and gravity. If our Church composers, with all the resources of more modern harmony, had, in some degree followed in the spirit and devotional character of these old melodies or *Tones*, and not introduced the flimsy, florid, and secular style which is too often met with in *Anglicans*, our congregations would, as in the sixth century, be now singing both Psalms and Canticles. Immediately, however, the sensuous appetite for prettiness was pandered to, the solemn, stately chant was laid aside ; and, as a natural consequence, silence reigned among the people. I have no desire or intention to advocate the exclusive use of Gregorian chants, although, I confess, they have the great charm of reverence and devotion, when sung (as they always should be) in unison and appropriately accompanied. I know full well what divisions and heartburnings have been caused in many parishes by the abrupt introduction of this more severe form of chant, when the gradual use of a simple, melodious, and solid Angelican might have prepared both choir and people for a beneficial change. It cannot

well be expected in these musical times that a limited range of eight tones—even with a variety of endings introduced from the Continental schools—would meet the requirements of our 150 Psalms and Canticles. Even in many churches where Gregorian chants are used to Psalms and Canticles, the irreverent gabbling of choirs at the utmost possible speed—often at variance with the organ—effectually destroys all attempts of the congregation to join in the chanting."

Of course the silly story of "Saul" throwing his javelin at David turns up at this point; lecturers and speakers on Church music like other mortals have their little jokes. With regard to Psalms, Mr. Griffith observes:—

"It seems quite clear to my mind that congregations generally, will never take any effective part in chanting the Psalms till every verse, word, and syllable, be printed under their corresponding notes. By this arrangement, all the present difficulties (very numerous) of 'pointing' would be got rid of and freedom from the rigid form of Anglicans obtained.

"On nine occasions and in various places, including five churches (town and country), my musical illustrations were sung by the people antiphonally with choir, in an effective manner, and with evident interest and enthusiasm. This, let me add, was done without any opportunity for previous rehearsal, and often bore favourable comparison with the well-practised choir. I do not think, however, that such satisfactory results could have been reasonably expected, if each member of the congregation or audience had not been supplied with all the music; or, indeed, if such music had not been written with the special object of giving confidence to many, probably, who for the first time heard their own voices in God's temple. We need to restore music to its original connection with the Psalms, and to acknowledge it, here as elsewhere, the natural expression of our deeper and united emotions. Our incomparable Liturgy demands more than a half-audible murmur from a fourth part of the congregation; but not until deep and earnest thought is given to the music and responses, and these are placed in the hands of regular members of congregations, will this murmur burst into the full, fearless, loud voice of praise and thanksgiving. Why the uninspired hymn-book (often a source of dissension) should receive so much more attention than the inspired Psalter is, to me, perfectly astounding. Briefly, then, let me venture to suggest the following course in any first attempt with congregations:—1. Use only the best single chants, very easy, and of moderate compass in recitation and melody. 2. Sing in unison (choir and people) for a few weeks; and for the first effort at antiphonal chanting with choir and people begin with 'Veni', 'Benedictus,' or evening Canticles. This, of course, after due notice to the people of what will be expected from them. 3. Use the 'pointing' you have been accustomed to, and do not change till you see good reason for doing so."

Next, Mr. Griffith considers the Canticle question. Of course, he can be nothing unless he is simply congregational, however, let us read one or two of his observations:—

"Nothing can justify the prevailing practice in our churches of singing the Canticles to elaborate and anthem-like music called 'Services.' These Canticles are the property of the congregation, and should never be used for select performances by the choir. If the congregation cannot be supplied with some of the best and simplest compositions for unison singing, suitable chants should be used. Fortunately, the 'Veni' has not yet been set as a 'Service,' and may it never be. The late Dean Burdon, on this and similar matters affecting the services in our churches was very severe. In a letter to me he 'deplored the prevailing disposition to imitate a cathedral service in an ordinary parish church; it was a grave mistake.' Another correspondent says he has succeeded in obtaining antiphonal chanting with choir and congregation in three churches by the use of such music as before mentioned, and he finds this practice to conduct towards greater attention and enthusiasm in the service of praise.

"Truly, our Church Liturgy, 'if thus illustrated and made real, would lead us as one family of believers to the sanctuary.' What must then be the responsibility resting upon those who, by encouraging artistic performances in the choir, deny to the people the grand and glorious privilege of joining in the great hymn of triumphant praise, the 'Te Deum'; or, indeed, any of the Canticles? If, as I have before stated, it is possible, by a judicious choice and arrangement of the music to get congregations to sing simple and expressive settings of the 'Te Deum' and other Canticles antiphonally, why deny them the privilege? Few persons in any church could fail to follow or sing such simple music as given above. It is the full-voiced congregation which gives meaning to our worship as one family; 'such the Church might be, such its Liturgy designs it should be.'

There is something to be said against this conscious or unconscious Puritanism. The Canticles cannot be duly expressed in congregational music; the people with increasing musical taste will not now consent to service music being confined to cathedral precincts; again, on the ground of artistic humility being a virtue, like every form of humility, the people should be taught to listen and learn, as well as to

assist at the proper times; and our choirs must be encouraged to use their "best" as well as their weaker methods of performance to the "praise and glory of God." The quotation of Dean Burdon's opinion is not altogether a happy stroke of policy. However, more need not be said on this topic. Possibly Mr. Griffith will offer more matter for quotation and consideration in *Church Bells* of next week.

(To be continued.)

THE POSITION OF THE CHURCH ORGAN.

Some curious evidence lately came to light regarding the position of the organ in ancient times in a famous English Abbey:—

Some excavations have recently been made at Fountains Abbey, and Mr. St. John Hope, of the Antiquarian Society, has made some interesting discoveries. A party of about one hundred and fifty archaeologists met at Fountains to hear a statement by Mr. St. John Hope and to examine the ruins. Mr. St. John Hope stated that the excavations which had been begun were to be continued, and he described the results so far attained. It was not easy, he said, to discover the original disposition of the church. The popular idea was that when in mediæval times people built a church like that they intended to have a grand view from end to end; but that was an erroneous opinion. That style of building was adopted because it was the easiest, and the erection having been completed it was cut up by screens. There was no documentary evidence to show how the house at Fountains was divided, but the original limits of the church were different from what they were now. It was, he thought, difficult to say whether the nave and the aisles showed their original setting out. There were indications that the Cistercians generally completed the plan of a church before going on with the other portions of the structure. The choir originally, like most Cistercian choirs, was flanked on either side by three chapels, projecting eastwards from the transept. The old choir must have been very dark, because there was only room for a narrow window on either side. There was ample proof of walls dividing the church from end to end, and in some of the Cistercian abbeys they were even more marked than at Fountains. There were strong indications of an organ having been erected at the west end, and against the west end of the choir there was a solid stone screen, with a sort of music gallery at the top. He had found imbedded in the walls 24 earthenware pots, and he said the theory had been advanced that they were intended to augment the sound of the music. He had come to the conclusion that the central tower collapsed at an early date; it had fallen just before the suppression of the house. The great tower was one of the most imposing in the North of England. The Norman part of the choir was utterly gone. Behind the altar and underneath the perpendicular window were the nine altars against the east wall.

SPECIFICATIONS.

A large three manual organ has just been erected for the Rev. Charles Voysey, in his Church, Swallow Street, Piccadilly, containing the following.

GREAT ORGAN.

1 Open Diapason (large)	8 ft.
2 Open Diapason (small), grooved to No. 3	8 ft.
3 Hohl Flute	8 ft.
4 Gamb a.....	8 ft.
5 Principal	4 ft.
6 Flageolet	2 ft.

CHOIR ORGAN.

19 Salicional	8 ft.
20 Lieblich Gedacht	8 ft.
21 Viol d'Armour, grooved to No. 20	8 ft.
22 Flute Harmonique	4 ft.
23 Corno di Bassetto	8 ft.

PEDAL ORGAN.

24 Open Diapason	16 ft.
25 Bourdon	16 ft.
26 Violoncello	8 ft.

COUPLERS.

27 Swell to Great (unison). .	
28 Swell to Great (super octave). .	
29 Swell to Choir. .	
30 Choir to Great. .	
31 Swell to Pedals. .	
32 Great to Pedals. .	
33 Choir to Pedals. .	

5 Composition Pedals:

2 to Great, 3 to Swell.

(155)

This Organ has been built by Mr. Henry Fincham, of 150, Euston Road, under the direction of Mr. E. R. Terry, Organist of the Church.

RECITAL NEWS.

The famous Bow and Bromley Institute weekly recitals re-open this evening, Saturday, September 29, when Mr. W. Stevenson Hoyte will be the organist, and Mr. Barrington Foote the vocalist. Lovers of high class organ music and the public at large will, it is to be hoped, support these most deserving and admirable performances, which have done so much to popularise organ music in our midst.

BATH.—An organ recital, on the occasion of the visit of the British Association, by the eminent organist, Mr. Minton Pyne, of St. Mark's Cathedral, Philadelphia, in the Abbey where his father has so long been a familiar figure, drew together a large assembly. The programme included some of the greatest masterpieces of organ music. No. 6, of Mendelssohn's wonderful Sonatas, the same composer's "Cornelius" March a Prelude, a Fugue in D major of Bach's, an Andante of Handel, and an Adagio of Beethoven, were in excellent style.

LIVERPOOL.—A recital was given by Mr. W. T. Best at St. George's Hall, on September 15. The programme included: March (in the Dorian Mode), Guilmant; Cantiléne Pastorale, Jules Grison; Organ Concerto, in B flat major, No. 7, Handel; Air, "Giusto Ciel," Rossini; Fugue, in A minor (con moto perpetuo), Bach; Overture, "I promessi sposi," Ponchielli.

BOLTON.—Mr. W. Mullineux, F.C.O. gave a recital in the Albert Hall, on September 15. The programme included: Prelude and Fugue, in C major, Bach; Gavotte, in B flat, Klaus; Communion for the Organ, Grison; Organ Concerto, in D minor, No. 1, arranged by Mr. W. T. Best, Handel; Elevation for the Organ, in A flat, Guilmant; March Romaine, Gounod.

CONSTANTINE.—The new organ of the parish church of Constantine, which lies about mid-way between Helston and Falmouth, was recently opened. The congregations at both the afternoon and evening services were very large, several clergymen from the neighbourhood being present. The instrument was built by Messrs. Hele and Company, of Plymouth, and contains a rich collection of stops. It cost about £250, and sustains the reputation of the firm. Mr. Edward Quintrel presided at the organ during the day. At three o'clock the instrument was formally dedicated by the Rev. T. S. Carnsew (vicar), the ceremony being followed by a full choral evensong.

PARISH CHURCH, WYCOMBE.—An organ recital was given by Mr. J. G. Wrigley, Mus. Bac. Oxon., F.C.O. on September 24. Programme: Toccata et Fuga, D minor, J. S. Bach; Andante in G major, S. S. Wesley; Romanzo in E flat (Sinfonie, La Reine de France), Haydn; Prelude "The last sleep of the Virgin," Massenet; Overture in F minor, Morandi; Intermezzo, Macbeth; "The Lost Chord," Sullivan; Wedding March, Mendelssohn.

NOTES.

Dr. Scholz in his "dreaming" observations lately discussed in Germany, aptly illustrates, in his own experience, the lasting power of organ music in its hold on the imagination. He says:—"After excessive bodily fatigue and a day of mental strain, of a not disagreeable kind, I betook myself to bed after I had wound up my watch and placed it on the night-table. Then I lay down beside a burning lamp. Soon I found myself on the high sea on board a well-known ship. I was again young, and stood on the look-out. I heard the roar of the water, and golden clouds floated round me. How long I so stood I did not know, but it seemed a very long time. Then the scene changed. I was in the country, and my long-dead parents came to greet me; they took me to church, where the loud organ sounded. I was delighted, but at the same time wondered to see my wife and children there. The priest mounted the pulpit and preached, but I could not understand what he said for the sound of the organ, which continued to play."

The newly-built Montpellier theatre is remarkable for a very fine organ, built by Merklin and Co., and possessing a duplicate keyboard playable, by means of electric connexions, from the orchestra. The plan is said to work admirably.

The King of Sweden, in a paper on Swedish music, notes the name of Philip Johnsen, probably originally Johnson, who was born in England in 1717. He arrived in Stockholm in 1743, where he remained to his death (1779). He was Court organist and conductor at the French theatre. He was an excellent contrapuntist and organ player, especially in rendering difficult fugues. During 1771—72 he held the post of Librarian at the Royal Academy of Music, Stockholm.

The Nantwich Choral Association, now affiliating with the Chester Diocesan Choral Association, lately held a festival at Nantwich Parish Church.

Canon Knox Little preached at St. Paul's Church, Burton-on-Trent, on the occasion of the re-opening of the organ. The instrument has been thoroughly repaired, and two new stops added, by the builder, Mr. Alfred Kirkland, of Holloway Road, London. The work has been done at the cost of Lord Burton.

Mr. J. Welsh Leith (late of Peebles Parish Church) has been appointed organist and choirmaster to the Tron Parish Church, Glasgow.

In speaking of Clifford's Manual on Cathedral Services, first printed in 1663, Mr. J. S. Bumpus, in his excellent papers on the organists and composers of St. Paul's Cathedral, notes the following points of organ use in brief directions for the understanding of that part of the *divine service* performed on the *organ* at St. Paul's Cathedral on Sundays, etc. :—In Morning Prayer, voluntary after the Psalms; after the Blessing another voluntary; and a voluntary was played, it seems, as the Clergy proceeded to the Holy Table. In the Evening Prayer, a voluntary was played after the Psalms. In addition to these, the organ was, of course, employed in accompanying the Service music, Anthems, Psalms, etc.

Mr. W. G. Marshall in his book "Through America," has much to say of that misguided people, the Mormons. Of the present temple in Salt Lake City, stated to be a very large building of remarkable acoustic properties, with a roof like an inverted pie-dish, he tells us the musical arrangements include a large organ built by an English Mormon named Ridges, and containing 2,000 pipes. The tabernacle porter, an Englishman who had been living there for many years, was a sort of assistant organist. He was formerly a French horn player in the Crystal Palace and Drury Lane Theatre orchestras. There is, it seems, a smaller and more comfortable tabernacle for winter; and in this there is a good sized organ which cost £990 9s. 8d. Mr. Marshall heard a concert in the tabernacle at which the instrumental pieces for band and organ were selection "Girofle, Girofle," Riviere, Overture "Semiramide," Rossini, and "Pastoral Symphony," Handel. There was also an organ solo by the tabernacle organist. The music included vocal selections from Oratorios and Operas, and appropriately terminated with Handel's Chorus, "All we, like sheep, have gone astray." The traveller describes the performance as very indifferent, even the playing of the organist, J. J. Danes. The conductor, George Careless, was "judging his power as by the performances of his pupils, very well named."

A distinguished musician visiting England, has recently expressed himself as greatly impressed by our Church music and by some of our choirs. He also considers our organists to be in the very front rank if not the best set of organ-players to be found, as regards technical skill and in the varied treatment of the instrument.

The Sunday afternoon oratorio services at St. Nicholas-Cole-Abbey, Queen Victoria Street, were resumed on September 23, on the occasion of the Harvest and Dedication festival. Weber's "Jubilee," or "Harvest" Cantata, with other music, was sung at 3:45 p.m.

COLLEGE OF ORGANISTS' CALENDAR.

The Library will be open on Tuesday next from 7 to 9. Further arrangements will be duly announced.

E. H. TURPIN, Hon. Secretary.
85, Great Russell Street, Bloomsbury.

The Organ World.

CONGREGATIONAL SERVICES.

THE following words are from the pen of an esteemed clergyman, who is also an able church musician :—

A clergyman the other day speaking on the subject of church music, said he "did not care whether the tunes used in his church were good musical compositions or not, if the people only sang." These words are not those of an artist, but they express the views of a very sincere and thoroughly earnest clergyman who wishes, with many other clergymen, to promote hearty congregational singing.

On this subject of church services there are great differences of opinion. Some good men like a plain service and hold, with the clergyman whose words have been quoted that it matters not what the quality of church music be, provided that the singing be hearty. Others think the services should be plain and hearty, but are of opinion that only sound, good music should be used. Others like a choral service. And some extremely enthusiastic musicians have thought that the congregation should not join audibly in all the church music, but worship by listening in silence to a rendering of the service by the choral staff. Some clergymen look with a little mistrust on church musicians, while those of another school freely admit a very considerable amount of music into their churches. The present writer is not so presumptuous as to suppose that he can "decide when doctors disagree," and he has no wish to dogmatise when discussing a matter about which men may and will think differently. But he would earnestly deprecate the use of any other than good music in church. And by good music he understands such as is artistically written, is suited to the expression by the words, is decorous and church-like in character and therefore always in harmony with the place and purpose of public worship, and is at the same time thoroughly adapted for congregational singing. Such music would be devotional, yet stirring ; and though the composition of artists, it would be so simple that it might be enjoyed by the humblest person in the congregation. How much music may be used in the services the prayer book must decide.

We may hope and humbly believe that HE who gave men the genius to write beautiful tunes is graciously pleased to accept these, as—though, indeed, they are poor enough—they are the best we have to offer. But some have felt that it cannot be honouring Him, as He ought very highly to be honoured, when we offer anything but our very best in His house. The plea put forward for the miserable tunes which are used at so many churches is, that these productions are the most singable, and therefore the very fittest for congregational purposes. There is reason to fear that hymn-books containing an unusually large proportion of such tunes are favoured by many earnest clergymen, who wish to place before their congregations "something that will make them sing." If beautiful and artistically-written tunes were necessarily unmelodious (which is absurd), then there would be a reason for discarding them and using the distressing, though perhaps more popular, compound of the ballad and Christy Minstrel styles in our church services. But the experience of everyone teaches that tunes may be good music at once and thoroughly congregational. Our hymn-books are voluminous enough ; but how many of the hymns are weak, sentimental compositions, how many are little more than a jingle of rhymes ! Yet the poorest hymns are better than the tunes here objected to, inasmuch as they are orthographically correct ; whilst the tunes are not only poor productions (sometimes of a languishing, sentimental cast, sometimes whining, or full of maudlin melancholy and lugubrious wailing, sometimes in a lively, jigging style, but always wanting in the decorous grandeur

and beauty that should distinguish church music), but evidently the work sometimes of persons who are ignorant of the most elementary rules of musical grammar. Indeed, the worst of these tunes are about as excellent as the effusions of a village poet, to whose "verses" they might quite appropriately furnish the music. But surely it is in the worst possible taste, if not positively irreverent, to mingle these nauseous tunes with our beautiful church service. The fact that many people like them cannot justify their use. The standard of church music should not be lowered to please unmusical people. To sing and play them is a dreadful infliction on organists and choirs, and to listen to them is very trying to persons of culture ; and although such persons may be, perhaps, in the minority sometimes, their feelings should not be outraged. It would be sad, indeed, if good, healthy music were driven out of church to make room for these tunes. But perhaps it may be necessary for musical people, if they would retain the taste for what is elevated and noble in art, to avoid all contact with what is low and degrading. Our great moral poet, in well-known lines, points out the danger of becoming accustomed to what is vile.

"Vice is a monster of so frightful mien,
As, to be hated, needs but to be seen ;
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace."

We have so much good congregational music to choose from that (except perhaps in the case of hymns of very peculiar metre) there can never be a difficulty in finding a good tune for a hymn : so that it cannot be said that the use of these objectionable tunes is justified by necessity. Most men will agree with the clergyman that congregational singing ought to be encouraged ; but it cannot be a matter of indifference whether the tunes used in Church be good music or bad.

Those who oppose congregational singing are doubtless led to do so by their intense love of music. Themselves powerfully affected by hearing grand music, and contented to listen to the singing without taking part in it, they consider that the same must be the case with everyone else. They observe with regret that the perfected artistic efforts of organists and choirs are thrown away at churches where the congregation sing. They tell us that at the Temple of Jerusalem the music was rendered by a band and chorus and that the people took no part therein. From which they argue that our modern congregations need not—nay, perhaps ought not to join in the singing. But the Jewish system having passed away, our divines are not bound to use the ritual of the Temple Service ; and we neither believe it to be necessary to have choral services at our churches because they were celebrated at the Temple at Jerusalem, nor consider it desirable that modern church musicians should work on Jewish lines. Indeed, it is not a little absurd to consider the Temple music and the particular manner in which it was performed as examples for our imitation. If we were really required to use the venerable Jewish form of worship at our parish churches, we should, with better reason and more humility, copy that of the Synagogue than the statelier services of the Temple. Doubtless any more delicate effects the organist may have contemplated are hardly noticed, or perhaps quite destroyed, when the congregation sing heartily. But this need not be a real source of grief to church musicians. Enough for them that they are privileged to lead the praises of the Sanctuary.

Assuming that a clergyman and his organist both desire to promote congregational singing, the first step is to consider the quantity of music to be used. This is a matter in which everyone does that which is right in his own eyes. But we are not without instructions. Opening the Prayer-book at the Order for Morning Prayer, we find no mention of anything like singing till we come to the Venite, which "shall be said or sung." (For the meaning of the terms, *reading*, *saying*, and

singing, see Procter's "History of the Book of Common Prayer," p. 214, note.) We have also the authority of the rubric for singing the Psalms, the Canticles, the Creed, and the Anthem at both morning and evening service. The Athanasian Creed may also be sung, and the Litany. Turning to the Communion Service, we find no mention of singing till we come to the Creed. The Ter-sanctus also may be sung, and the Gloria in Excelsis. Those who advocate a plain service point out that we find no mention in the Prayer-book of intoning, which, they say, was borrowed at first from the heathen theatres, where (on account of the vast size of the buildings) it was necessary to have recourse to all kinds of expedients to assist the speakers' voices. Of course, it may be urged with force, that intoning and response singing have always been used in churches, and may be great aids to devotion, and are, indeed, universally recognised as among the most solemn and striking features of a well-rendered service. They, however, find nothing beautiful in intoning, and, while admitting that it may be well enough in cathedrals, do not believe that it is needed in ordinary churches. They also point out the book, while permitting for so much singing, does not authorise a musical rendering of many parts of the service that are now sung—as the Amens, the Kyries, the Offertory Sentences, and the responses generally. Singing the Agnus Dei is not authorised by the present Office, though it was allowed by the first Prayer-book of Edward VI. The choir is hardly mentioned at all in the Prayer-book, but the people are supposed to take their own parts in the service—which, indeed, is but reasonable, as they are met together for Common Prayer. Whatever may have been the case at cathedrals, it seems to have been far from the wish of the compilers of the Prayer-book that the service at parish churches—at least, as a rule—should be rendered by the clergy and choir only.

It is sad to notice a deadness in the service at some churches. An earnest clergyman finding it impossible to get the people to respond with any heartiness, reasoned with them from the pulpit, and said he hoped they would at least say the Creed in an audible voice. He did not effect a cure. In such a case some would prescribe a choral service. There are, however, many who, while by no means wanting in love for music, think that a choral service may be, to a certain extent, a delusion. It seems painfully clear to them, that a choral service—whether or not found in connection with the spectacular element—is but a sensuous worship and therefore does not come up to the standard of St. John iv, 24. Perhaps the clergyman might have succeeded if he had got the promise of a number of his congregation to respond heartily, and then asked them to sit together in little groups in different parts of the church. The church was rather a low, gloomy building. Another clergyman tried to compel his lukewarm congregation to sing. His plea was to leave every other verse in the hymns to them. He too failed; but he persisted till the thing became so ludicrous that he was obliged to give it up. In the verses that were left to the congregation, sometimes only two persons were heard to sing—a woman in the nave, and the organist in the gallery. In this case the church was a bright one.

(To be continued.)

OUR CATHEDRALS.

The late John Crowdy claimed that the old privileges which enabled "choristers to proceed to the Universities and to enter the learned professions" should at least be enquired into. He also questioned "whether Cathedrals are open to serious attack on the ground of their musical repertory." He claimed that:

"To condemn the work of the old-fashioned cathedralists, involves a forgetfulness of the excellence and beauty of that

older style of devotional music which aims more at a permeating gravity than at a restless intellectual effort. In all directions it is palpable that the best fortification is self reform." To these words it is only necessary to add, little has been done in any of the old cathedrals in the way of restoring the original educational privileges of our choristers. Much, however, has been done to develop cathedral music. Some think this branch of the art has indeed been developed too diligently in the modern direction to the neglect of the graver ancient school; but it must be borne in mind, that larger services before larger congregations and the bringing of the oratorio to its home, the church, are the cause, not to speak of an increased love of dramatic effect, whereby modern musical mannerisms have so largely entered our cathedral service and anthem music.

STORY OF THE OLD ORGAN IN THE CATHEDRAL "BEATÆ MARIAE VIRGINIS," IN WOLFENBÜTTEL.

WRITTEN FROM EXISTING DOCUMENTS BY SELMAR MÜLLER, AND TRANSLATED BY F. E. T.

VIII.

In July, 1836, the organist Strube complained to the Church authorities of the condition of the organ, several stops being almost useless and the wind supply quite inadequate.

As the organ builder, Kreutz, had already been paid to put the organ in repair, he was summoned to fulfil his part of the contract, but he appears to have done nothing in the present case; and after some unpleasantness it ended in another man being employed. This was Engelhardt, of Herzberg, who had acquired some degree of fame as an organ builder. In the year 1838 Herr Strube drew up a report in which he declared the organ to be in good condition. The difficulty with Kreutz appears to have extended over some years, for in 1841 a lawsuit was brought against him, which ended in his being called upon to pay twenty thalers for breach of contract. About this time we may conclude that he died, for the sum was not paid, and his name appears no more in the Church records.

The organist Strube died on November 25, 1850, and on the following Easter I entered upon my duties as his successor. On May 30, 1851, I drew up a report of the organ for the Church authorities, in which, after drawing attention to the smaller repairs immediately wanted, I pointed out that sooner or later an entirely rebuild would be necessary.

The following is a specification of the organ after the alterations made by Kreutz and Engelhardt. Organists will note the somewhat unusual position of the second and third manuals:—

GREAT (Middle Manual).			
1 Principal	16 ft.	7 Rohrflöte	4 ft.
2 Gedact	16 ft.	8 Quinte	6 ft.
3 Gamba	8 ft.	9 Octave	3 ft.
4 Octave	8 ft.	10 Mixture	4 rks.
5 Spitzflöte	8 ft.	11 Mixture	3 rks.
6 Octave	4 ft.	12 Trumpet	8 ft.

SECOND MANUAL (Lower Manual).			
1 Principal	8 ft.	7 Quinte	3 ft.
2 Quintatön	16 ft.	8 Octave	2 ft.
3 Rohrflöte	8 ft.	9 Cimbel	3 rks.
4 Gedact	8 ft.	10 Mixture	4 rks.
5 Octave	4 ft.	11 Vox humana	8 ft.
6 Spitzflöte	4 ft.		

CHOIR (Upper Manual).			
1 Gedact	8 ft.	4 Flute	4 ft.
2 Flauto traverso	8 ft.	5 Octave	2 ft.
3 Principal	4 ft.	Coupler to Great	

PEDAL.	
1 Principal bass	16 ft.
prepared for	
2 Untersatz (wrongly labelled	
32 ft.)	16 ft.
3 Sub-bass	16 ft.
4 Violon	16 ft.
5 Violon	8 ft.
6 Octave bass	8 ft.
7 Octave bass	4 ft.
8 Trombone	16 ft.
9 Trumpet	8 ft.
10 Trumpet	4 ft.

No repairs to any extent had been attempted for years, nothing but small improvements, which could not prevent the natural decay of the instrument. For a large organ in a large church it had been greatly neglected, and it may be doubted whether the last renovation was entirely satisfactory even at the time. At the request of the authorities I drew up a list in May, 1868, of the chief defects of the organ. These were: narrow and small wind chests; the Great much too weak, because not in working order; a weak Pedal Organ, and the impossibility of uniting the reed stops with the pedals, hence a disagreeable prominence of reed tone. The tone of several stops on the Choir had become so unpleasant that it was only possible to use them when coupled to the Great.

The mechanism of the organ too was heavy and uncertain. Some couplers were useless, and others so stiff and clumsy that it required repeated efforts to draw them out, and the player was seriously inconvenienced.

(To be continued.)

ANCIENT ORGANS.

That thoughtful and learned historian, Mr. J. F. Rowbotham, contributes to the *Musical Times* for October a valuable article entitled: "The early History of the Organ." The following extracts will afford a glimpse of the author's manner, and should induce all who have not seen the article to read it at full length. Mr. Rowbotham observes:

"To trace the organ back to the bagpipe would seem to be the very ultimate point which investigation could reach, and having carried the great instrument to so simple and homely a progenitor, further prosecution of its ancestry would be needless.

"Up till even a late time in the Middle Ages we find two rival races of organs contending for public favour, in much the same way that steam power and manual labour contend to-day, without any obvious preference for one form over the other—these were wind-organs and water-organs. And water-organs were by far the more ancient.

"Water organs, therefore, were the form in which the instrument first saw light; and the original idea of the water-organ was due to the ingenuity of a Greek barber, some two or three centuries before Christ. His name was Ctesibius, and he lived at Alexandria, at that time a Greek town as essentially and completely as Athens itself.

"Ctesibius devised an extraordinary novelty known as the *Hydraulis* or Water-flute, which consisted of a box containing numerous flutes and a large vase of water beneath it. The ends of the flutes were turned downwards towards the water, descending to within half-an-inch from the surface; and the water being set in oscillation by a wheel or paddle forced volumes of air through the flutes, and produced a wild and dulcet melody.

"This invention became the rage of Alexandria and of Greece. Nero, despite his fiendish cruelty and appalling vices, was an excellent musician. Nero suggested the addition of slides at the bottom of the flutes, to be opened and shut at pleasure, whereby any flute could be made to speak and any compelled to silence; and by this means the sound of the instrument passed at one great bound from vague and chaotic murmur to regulated and disciplined notes—with unknown possibilities underlying the change.

"To the slides were attached strings or levers, for the purpose of opening and closing them. And these latter were ultimately attached to iron keys, which the fingers might press, and by means of the mechanism open and shut the slides at pleasure.

"The tone was too soft and weak to be of any use beyond that of accompanying the voice; and, indeed, he sang to it himself. The problem, therefore, which he set his artificers was to strengthen the

tone of the organ by whatever means their ingenuity could suggest, so that it might take its place in a full band along with the other instruments, without the risk of being overpowered as heretofore.

"Nero's zeal and assiduity for the improvement of the organ was unfortunately cut short prematurely. The very next morning after his last day of careful attention to the requirements of the instrument, and the issuing of his orders for the desired amelioration of its construction, Rome was entered by his enemies, and he himself, within a few hours afterwards, had fallen victim to a cruel and untimely death by his own hand.

The improvements promised so rapidly in the construction of the organ by the patronage of Nero were unfortunately postponed by the political events which followed. His artificers, however, and those who interested themselves subsequently in the same undertaking, carried out successfully the project of strengthening the sound by the introduction of a species of pumps, playing through the water, whereby a strong and steady current of air was supplied to the pipes. And when we next hear of the water-organ, after it had received the benefit of these and further improvements, the form it had taken, and in which indeed it remained under the later emperors, was as follows: There was first a large vase half full of water, which had an inverted funnel in it that was connected by a pipe with a flat box or wind-chest above. On each side of this vase were cylinders with pistons inside them, which were worked with levers from below, like pumps. These cylinders had pipes running from them into the central vase down through the water into the bell of the funnel. When, therefore, it was necessary to fill these cylinders with air, the lever was raised, the valve immediately descended, and through the hole the air rushed into the cylinder by the piston, at the first puff the valve closed at the top, and the air therefore rushed through the pipe into the central vase, and down it into the bell of the funnel, for the pipe reached there. From thence, with redoubled force, owing to the weight of the funnel and the pressure of the water, it was driven up the funnel's pipe and into the wind-chest. In this the pipes were set, and their bottoms covered with slides, as we before described, which were connected with iron keys by strings or trackers."

(To be continued.)

RECITAL NEWS.

ST. NICHOLAS COLE ABBEY.—At the Weekly Organ Recital on Tuesday, Miss Baker played Grieg's Pianoforte Concerto, Op. 16, and Mr. Ralph Norris sustained the orchestral parts upon the organ. Mr. Arthur Chirch was the vocalist. The following is the programme: Prelude and Fugue in C, Bach; Aria, "Remember, Lord," Spohr; Pianoforte Concerto, Op. 16, Grieg.

MOUNT TABOR CHAPEL, BIRSTALL.—The Organ having been enlarged and improved was re-opened on Saturday, September 29, when an Organ Recital was given by Mr. S. W. Pilling. Programme: Part I., Overture, D major, Morandi; Vocal Quartet, "God is a Spirit," Bennett; Cantilene Pastorale (MSS.), Jules Grison; Recit. and Air, "He shall feed His flock," Handel; (a) Piece Canonique, Schumann; (b) Fugue, Handel; (c) Andante, Mendelssohn; Song, "The Lost Chord," Sullivan. Part II., Sonata, Van den Bogaert; Quartet, "Holy, holy," Spohr; Song, "The Better Land," F. H. Cowen; Allegro Pomposo, Henry Smart; Recit., "And God created man," Haydn; Air, "In native worth," Haydn; "Home, sweet home," transcribed for the Organ by Dudley Buck; Solo, "The people that walked," Handel; March for the Organ, Deshayes. The Organ was built by Hopkinson, Birstall; enlarged by Kirkland, Wakefield and London.

BISHOP'S STORTFORD.—At St. Michael's Parish Church, Mr. W. T. Best, (of Liverpool), opened the new organ, on October 3. There were the following public services: Dedication Service and Recital, Evening Service and Recital. Afternoon: Festival Prelude on the Choral "Ein' feste Burg," G. A. Thomas; Cantilene Pastorale, Jules Grison; Prelude and Fugue (B minor), Bach; Andante (G major), Henry Smart; Fantasia (in F major), W. T. Best; Andante (from the First Organ Sonata), Alphonse Mailly; Overture (in E major) founded on the Austrian Hymn, Haslinger. Evening (Organ pieces at the end of Service): March in the Dorian Mode, Guilmant; Cappuccio, Filippo Capocci; Offertorio (G minor and major),

Hilarian Eslava. The Organ was built by Mr. A. Kirkland, of London and Wakefield, from the specifications of Mr. F. J. W. Williams, Organist of the Parish Church, Bishop's Stortford.

GREAT ORGAN, CC TO G. 56 NOTES.	
1. Double Diapason.	7. Twelfth.
2. Open Diapason (Large).	8. Fifteenth.
3. Open Diapason (Small).	9. Trumpet.
4. Claribel Flute.	10. Clarion.
5. Flute-harmonique.	11. Mixture (Prepared) 3 Ranks.
6. Principal.	
SWELL ORGAN, CC TO G, 56 NOTES.	
12. Lieblich Bourdon.	17. Gemshorn.
13. Open Diapason.	18. Flageolet.
14. Lieblich Gedact.	19. Mixture (3 Ranks).
15. Salicional.	20. Cornopean.
16. Vox Angelica.	21. Oboe.
CHOIR ORGAN, CC TO G, 56 NOTES.	
22. Dulciana.	26. Flute.
23. Gamba.	27. Piccolo.
24. Lieblich.	28. Corné-di-Bassetto.
25. Principal.	
PEDAL ORGAN, CCC TO F.	
29. Open Diapason.	31. Violoncello.
30. Bourdon.	32. Ophicleide.
COUPLERS.	
33. Swell to Great.	4 Composition Pedals to Great.
34. Swell to Choir.	3 " " to Swell.
35. Great to Pedals.	1 Double-acting Pedal to Great to Pedals Coupler.
36. Swell to Pedals.	
37. Choir to Pedals.	Pneumatic Action to Great Organ and Couplers.

SUMMARY.

Great, 11 Stops, 728 Pipes. Swell, 10 Stops, 660 Pipes. Choir, 7 Stops, 392 Pipes. Pedal, 4 Stops, 120 Pipes. Couplers, 5 Stops. TOTAL, 37 Stops, 1900 Pipes.

CHURCH OF ST. NICHOLAS COLE-ABBEY.—September 18. Organist, Mr. H. W. Weston, F.C.O. Vocalist, Mr. E. D. Smith. Programme: Prelude and Fugue in A minor (Book II. No. 8), Bach; Romance sans Paroles and Grand Chœur in D, Deshayes; Scena, "Crucifixus," Faure; Overture in C minor (Op. 123), Merkel; Scena, "David singing before Saul," Bordesi; Allegro Finale in D major (from Second Organ Sonata), Guilmant.

WANDSWORTH PARISH CHURCH.—Mr. H. W. Weston, F.C.O. will commence a series of Popular Recitals on the first Sunday in October, after the Evening Service, to be continued throughout the month. The organ is at present in the hands of the builder and is undergoing extensive alterations and additions.

ST. JOHN'S, WATERLOO ROAD.—An impressive Harvest Festival was held on September 27, the music included Jubilee Cantata, Weber; Service in F, Smart. Mr. H. J. Dart, A.C.O., the organist of this Church, is doing good work, by his talent and energy, to the cause of high class Church music.

LIVERPOOL.—Mr. W. T. Best gave a Recital at St. George's Hall, on September 22. Programme: March (Tannhäuser,) Wagner; Fantasie pour Orgue in E flat major, Saint-Saëns; Andante, "Le Mal du Pays" (Suite Suisse), Liszt; Selection from "Don Giovanni," Mozart; Pastorale, Six concerto Pieces, No. 6, G major, Best; Overture for the Organ, D minor, Morandi.

BOLTON.—A Recital was given by Mr. W. Mullineux, F.C.O., in the Albert Hall, on September 22. Programme: Toccata for the Organ, Dubois; Funeral March of a Marionette, Gounod; Variations and Fugghetta on Pleyel's German Hymn, Turpin; Air, "O for the wings of a dove," from a Motet, Mendelssohn; Overture, "L'Etoile du Nord," Meyerbeer.

FORFAR.—Mr. C. J. Smith gave a Recital in St. John's Church, on September 20. Programme: Andante con Moto (Symphony in C minor), and Largo in C (Piano Sonata in E flat, Op. 7), Beethoven; Menuet Mazarine, Tavan; "O Salutaris Hostia," Gounod; Overture to "Sargino," Paer; Variations on the "Vesper Hymn," Turpin; "La Carita," Rossini; March in C (Piano Duets), Weber.

BRISBANE.—A series of Organ Recitals are being given by Mrs. W. G. Willmore. The fourth Recital took place August 16. Programme: Con Moto Moderato in D, Henry Smart; Song, "There is a green hill far away," Ch. Gounod; Andante and Variations, Beethoven; Recitative and Air, "Open me the gates" "I will extol," M. Costa; (a) Intermezzo, Allan Macbeth; (b) March, Polibio Fumagalli; Organ, Concerto in G, No. 1, Handel; Air, "Pro Peccatis" (Stabat Mater,) Rossini; (a) Pastorale in F, Th. Kullak; (b) Prelude and Fugue in E. Minor, W. G. Willmore, Duet and Chorus, "I waited for the Lord" (Lobgesang,) Mendelssohn; Grand

Offertoire in F, Ed. Batiste. The local press speak highly of Mrs. Willmore's playing, and her husband's short Prelude and Fugue found much favour as a scholarly production. It was printed in No. 22 of Dr. W. Spark's "Organist's Quarterly Journal," some years ago.

PARISH CHURCH OF FOLKESTONE.—An Organ Recital was given by Alfred Oake, L.R.A.M., A.C.O., on September 19. Programme: Grand Chœur, in D, Guilmant: Romance Affetuoso, Cramer; Prelude and Fugue, in D minor, Mendelssohn; Trio, in E flat, J. S. Bach, and Adagio (Sonata Pathétique), Beethoven; Barcarole, Sterndale Bennett; Vocal Solo, "Now Heaven in fullest glory shone" (Creation), Haydn; "Ave Maria," Schubert; Processional March in E flat, L. Wely.

WARE PARISH CHURCH.—An Organ Recital, with vocal solos, was recently given by Mr. James L. Gregory, F.C.O. Programme:—March in B flat, Silas; Andante in F, Smart; Sonata in D ("Time and Truth"), Handel; Vocal Solo, "My heart ever faithful," Bach; Prelude and Fugue in G, Mendelssohn; Andante (Op. 39), P. Scherwinka; Grand Offertoire in A minor, Batiste; Song, "Until the day breaks," Gounod; Cantilene and Grand Chœur, Salomé.

The annual Festival, with collections for the Organ Fund, was held in the Parish Church, Doncaster, on Sunday last, on which occasion Dr. Hopkins of the Temple, London, presided at the organ, assisted by Mr. R. M. Rogers the organist. One of the chief musical features was Dr. Hopkins' Jubilee Anthem "Thou shalt cause the trumpet of the Jubilee to sound," which was sung quite *con amore* by the Choir, and produced a grand effect. At the conclusion of the evening service, Dr. Hopkins gave a choice selection of music on the organ including Postlude—Smart; Chipp's Variations on "le Sanctissimo."

ST. BARNABAS, HOMERTON.—An Organ Recital on September 25. Programme: Overture, in D, Smart; Vocal Solo, "With Verdure Clad" (Creation), Haydn; Adagio from 3rd Symphony, Mendelssohn; Andante with variations, Kea; Vocal Solo: (a) Air, "Behold and See!" (b) Recit., "Christ suffered for our Sins," (c) Air, "God shall wipe away all Tears," H. B. Osmond; Fugue, in G minor, Bach; Intermezzo, Chipp; Solo, "Rejoice Greatly" (Messiah), Händel; Chorus, "The Heavens are Telling," Haydn. Vocalist, Miss Florence Monk; Organist, Mr. Harold B. Osmond, F.C.O.

NOTES.

Dr. H. Walmsley Little's new "Evening Service in G" will be sung at several Harvest Festivals, as at St. Mary's, Hornsey, October 5, Holy Trinity Church, Tulse Hill, October 6, and Hackney Parish Church, October 13 with orchestra.

It cannot be said that Church music gains ground at the Church Congress meetings; rather the contrary it would seem in some directions. This year for instance the subject is entirely neglected at Manchester; yet at the first Congress in that city twenty-five years ago, the topic received marked attention. A contemporary thus refers to the discussion of that date. "The evening's meeting was appropriately presided over by Dean Hook, who had, with Dr. Wesley, done almost as much for the cultivation of Church music in Leeds as he had done in the promotion of Church building. Papers were read by two of the ablest men in England on the subject—Sir F. A. Gore Ouseley and Dr. E. G. Monk, of York—the vocal illustrations of the former—accompanied, we believe, by Mr. B. St. J. B. Joule—being the most finished of the kind ever heard in even musical Manchester." The discussion was confined to two model speeches—one by Dr. B. H. Kennedy, the other by Professor W. H. Monk, Mus. Doc.

The sale of the Albert Palace, Battersea Park, on October 16, 17 and 18, includes the sale of the large four manual organ of over sixty stops by Bryceson Brothers.

COLLEGE OF ORGANISTS' CALENDAR.

The Library will be open on Tuesday next from 7 to 9. On October 6, Council Meeting at 8. Further arrangements will be duly announced.

E. H. TURPIN, Hon. Secretary
95, Great Russell Street, Bloomsbury.

The Organ World.

CONGREGATIONAL SERVICES.

(Continued from page 158.)

Many hymns would have to be discarded as uncongregational : some, because they are not hymns at all, but rather poems, and fitter to be read at home than sung by a multitude in church ; others, because in them the sense is not sufficiently clear. Such hard words as guerdon, panoply, gratulation, antepast, Trisagion, transcendent, potestate, constellations, would have to be changed for simpler ones. For the canticles we should use chants, carefully avoiding those with high reciting-notes. Services, though admirable for cathedral purposes, were never intended for congregational singing. Attwood in F is a magnificent piece of choral music, but nothing could be less congregational. There are, however, easy settings which, the admirers of these compositions claim, have at least the merit of removing the difficulty about the division of the *Te Deum*. But speaking generally, it would be safest to use chants for the canticles. In short, all music that requires trained singers to render it properly would have to be laid aside. For the hymns we should have our grand, old tunes and the flowing, melodious tunes of a more recent period, and the compositions of living writers of excellence to choose from. But if we wish to have good, or even tolerable, congregational singing, we must not choose tunes that exceed the range of ordinary, uncultivated voices, for it is chiefly with such that we have to deal. If we call the bass voice an octave below the contralto, and the tenor an octave below the treble, and then take the highest note of the contralto as the upper limit, and the lowest note of the soprano as the lower limit, we get the congregational compass. This rather rough and ready calculation gives a compass of an octave or a ninth, extending from E flat or D below to E flat or perhaps E natural above. With tunes that keep within this compass there would be no difficulty ; but are those which exceed it to be discarded ? We need not trouble ourselves about the low notes, for they are seldom written, and when sung are not very distressing. But when tunes go too high for the congregation, the case is one of serious difficulty especially when the time is slow, and in some tunes more than in others ; for people either sing the high notes very loudly—often with a shrill, piercing scream—or, when they find the tune getting too high for them, drop their voices an octave (like a rank of pipes that breaks at a certain note) or perhaps they omit the high notes altogether. Altering the tunes is out of the question, and transposing them into lower keys, though it would help the congregation, could not always be done without inconveniencing the choir ; and then there is the question of character of key. Perhaps the best plan is to transpose them, and let the choir sing the melody with the congregation if the parts run too low. Tunes that go both too high and too low are more difficult to treat. The tune known as the Easter Hymn ought to be transposed a tone lower, as is often done, if only to get rid of the high F sharp, which is a very dreadful note unless it be drowned with a loud organ accompaniment. But in the first two verses the organist cannot play a loud organ in the strain in which the F sharp occurs ; it is only in the last verse that he can play this strain loudly—and here, indeed, at the words, "Now above the sky He's King," he may even use the full organ without being accused of want of taste. The tune might be played a tone lower without inconveniencing the choir (though the basses would have a low note or two) ; but several low Cs would now appear in the melody, and though the altos and basses would be strong on these notes, the rest of the congregation would find them very low.

However, after weighing the arguments for and against, it would seem desirable to transpose this tune. There ought to be a weekly practice for the congregation, which as many as possible should attend. The organist would not deem it sufficient merely to take the people through the tunes for Sunday, but he would give them some valuable instruction as well. In churches where the Psalms are chanted, pointed Psalters should be placed in every seat, and the organist should show the people how to use them. In order that they might sing in tune and not drag, the people should be taught to listen to the organ. Unisonous singing should be encouraged, and improvised harmonies and that modern species of *organum* known as "singing seconds" should be vigorously denounced. The weekly practices would do good by interesting the congregation and in improving their musical capabilities. The anthem would be sung by the choir alone, who would now be heard to advantage. The choir might further show their proficiency by giving special "services of song" or sacred performances on a grander scale ; so that the time and pains bestowed on them by the organist would not be thrown away. It is generally felt that singing the General Confession and the Lord's Prayer is indefensible. Though the practice has been introduced at a few places, it must have been at the suggestion of over-enthusiastic musicians. A clergyman once said, "Give musicians too much of their own way, and they will ruin the services." And though certainly not true of organists generally, his words will apply to those enthusiasts who are carried away by their love of the art till they seem to be in danger of forgetting the legitimate object of worship altogether. It is not meant by this to speak slightly of enthusiasm : which, when controlled by sound judgment, is so far from being a bad quality in an artist, that it is absolutely necessary if anything really great is to be achieved. It may be safely said that not one of those monuments of human skill and genius known as the Wonders of the Ancient World would have been begun and finished without enthusiasm. It is beautiful to read of the holy-enthusiasm of David and Solomon when they were engaged, the one in collecting the material for the Home of God, the other in building that glorious temple. The grand and perfectly beautiful buildings at Athens must have been the work of enthusiasts. The sculptures that adorned the pediment of the Temple of Minerva (and are now known as the Elgin Marbles) stood at the height of some fifty or sixty feet above the ground. Yet, although they were so far removed from close inspection, they were so exquisitely perfect, that a sculptor of modern times has said of that famous figure which has better escaped destruction than the rest, that it were worth a man's while to come from Italy and see it. One could readily have understood that an artist would have lavished all his skill on works that were intended to occupy a place where they would be nearly viewed. But when we find statuary so incomparably beautiful in design, so exquisite in detail, occupying a situation where much of its perfection must necessarily have been lost, we must for ever admire the enthusiasm of the artist, who, working for the Divinity, thought, with the pious and wise Kings of Israel, that he could never work too well. Monotoning the Creed to the changing harmonies of the organ is said, by those who like it, to have a "fine effect." The help of the organ is certainly needed to keep the congregation in tune. Indeed, as regards the use of the organ, if such parts of the service as the Kyries, the Amens, the Versicles, and the responses in the Litany were sung by the congregation, and it were desired that the singing should not drag or get flat, a rather loud organ accompaniment would, in almost every church, be necessary ; though it is dreadful to hear some instruments of these times. Many think that it is better to read these parts of the service, and certainly the prayer-book does not authorise the singing

of any of them except the Litany, and even there it is not compulsory.

The fact that a number of educated people and musical enthusiasts like choral services does not justify us in using in all churches a kind of service which the humbler classes cannot understand. In i. Corinthians, xiv., St. Paul is speaking of public worship. Prayer and praise and preaching, he tells us, should be in such a language as the congregation understands; else, how shall they be able to follow the service? (v. 16). And then the Apostle gives the two grand rules: "Let all things be done decently and in order."

The Anti-Reformation services were complicated and, though possibly felt to be grand and imposing by those who understood them, they could not have been congregational in the full sense of the term; but our present church service, when conducted on prayer-book lines, is so simple that it may be followed intelligently by all classes, "high and low; rich and poor; one with another."

R. B. D.

STORY OF THE OLD ORGAN IN THE CATHEDRAL "BEATAE MARIAE VIRGINIS" IN WOLFENBÜTTEL.

WRITTEN FROM EXISTING DOCUMENTS BY
SELMAR MULLER, AND TRANSLATED BY F. E. T.

IX.

It was evident that there must either be a new organ or else the old one must be rebuilt and considerably enlarged, in order to give the Cathedral an instrument worthy of its size and importance. The organ had such grave defects that it was only possible to use it for divine worship by playing upon it tenderly as it were, and with an intimate knowledge of all its weaknesses. Certainly some stops in the swell were good; these were the Quintaton, 16 feet and the soft 8 and 4-feet registers, and in the Great, the 8-feet Gamba, which had the tone of a Salicional, the Gedact 16-feet and Flute 8-feet.

These and some other stops were to be retained in the hope of the new wind-supply proving more favourable to their use. My report was sent in 1868, but the cost proved a serious obstacle, and it was not until several years later that the next step was taken and application made to various organ builders. These were Euler of Gottsburen, Furtwängler of Elze, Buchholz of Berlin, and Schulze of Paulinzelle. The two first at once sent to me, the third did not reply, and the last answered later. Euler and Furtwängler agreed to the conditions, the others retired. The estimates of the first two were sent into me on February 1, 1873; that of Furtwängler being chosen. The work was completed on September 23, 1875.

The old case was retained to save expense, and I very gladly undertook the necessary painting of it for the same reason. At last the time came when the organ was ready to emerge from Furtwängler's factory and be put up in the Cathedral.

X.

The old organ in the course of its two centuries and a-half of service had experienced many changes since it was erected to be one of the chief ornaments of the new cathedral. The troublous times of the Thirty Years' War had swept over Germany, dealing destruction to the Fine Arts and all artistic impulses, and later on political influence had been brought to bear upon the church, and established it on a different footing. Still the organ survived these changes, and now it was about to share the fate of the many generations, dead and gone, who had lifted up their voices to its accompaniment on Sundays and Festivals, and then in their turn had been removed to give place to other worshippers. The organ was played for the

last time on Sunday, June 10, 1877, and the following day, June 11, which happened to be a Festival. By my wish, these services were divided between myself and those who had been accustomed to assist me by playing occasionally. Luther's beautiful "Es wolte Gott uns gnädig sein," with its strikingly fine melody, was the last hymn played on the old organ. It not being customary at these services to play a going-out Voluntary, I took leave of the various favourite stops in the Prelude played before Divine worship—took leave of them, that is, in their old form, for a few really fine stops were incorporated in the new organ; so that after bidding them farewell with regret, we heard them again greatly improved, and their sweet sounds awoke memories of the old organ while listening to the new one.

In conclusion I append a complete list of all the organists who have held office as the Cathedral, the first six of them having been mentioned earlier in this account:—

1. Christopher Sell, 1662.
2. Melchior Schild, 1623—1626.
3. Ludolph Schild, 1626—630.
4. Delphin Strunck, 1630—1632.
5. Ludolph Schild (for the second time), 1632—1637.
6. Sylvester Hanicke, 1637—1678.
7. Johann Benedictus Passt, 1720—1756; died on December 1, 1758, and was in office for thirty-six years.
8. Johann Dietrich Christian Graff, born 1732; died 1771, aged 39 years.
9. Johann Georg Römer, born 1742; died September 21, 1803, aged 61.
10. Johann Georg Abraham Schwarz, born 1778; died 1825, aged 47.
11. Christian Heinrich Strube, born January 2, 1803; died November 25, 1850, aged 47.

Schwarz wrote a volume of organ pieces consisting of little preludes; and Strube composed a book of chorale and an organ school, containing a good many preludes, intended for the use of the College of this town,

11. The writer, Selmar Müller, has been organist since 1851

THE OLD ORGAN AT NEW ST. PAUL'S CATHEDRAL.

Mr. J. T. Bumpus, in his admirable articles on the leading musicians of the Cathedral in the *Musical Standard*, observes:—The organ was completed in time for the opening ceremony. Bernhardt Schmidt, a German, commonly called Father Smith, was the builder, and the cost £2,000—a large sum of money in those days, but the result proved that it was well expended.

Sir Christopher Wren greatly wished to place the organ over the northern choir stalls, in a similar position to that of the old cathedral, in order that there might be an uninterrupted view from west to east, and also that the dome might be used for congregational purposes. In this design, however, as in many others, he was overruled by the Building Commissioners, who wished to follow the traditions of all the other cathedrals, and to have an enclosed choir, with a western organ screen and return stalls. On this screen Wren was compelled to place the instrument.

The contract for the organ was dated and signed Dec. 19, 1694, and it was to consist of "Great and Chayne (choir) organs and Echoes"; it was to be completed Lady Day, 1696, and to receive the approval of several eminent musicians, "particularly Dr. John Blow."

Schmidt's contract was for the inside of the organ only, the case being provided for and designed by Wren. It appears that after the contract was signed, Schmidt executed his

design considerably, and at his own expense. He had previously furnished Sir Christopher with the dimensions of the case he would require for his 12 ft. organ, and he now wished to have them increased. Wren, however, gave a most decided negative, declaring that his building was already spoiled by "the confounded box of whistles."

Schmidt had his revenge on Wren by letting the larger open diapason pipes in the two side towers protrude nearly a foot through the top of the case in a most ungainly manner. For this circumstance, however, we are indebted to Wren for his altars, surrounded by stately angels, who are represented as if standing in awe at "the glorious majesty of the Lord."

A more harmonious and beautiful organ-case has probably never been designed than that of St. Paul's, so admirably does it match the noble range of stalls, with their carvings of musical instruments, cherubs, fruit, flowers, and foliage in oak and lime-tree wood, by the hand of that consummate master, Grinling Gibbons.

The organ retained its position over the screen, where it both looked handsome and sounded grand, until the year 1860, when it was taken down during a re-arrangement of the choir, in order to accommodate greatly increased congregations, and placed above the stalls, under the second arch, on the north side—the position undoubtedly intended for it by Wren in the first instance. In 1871 the organ was again removed, almost entirely rebuilt, and greatly enlarged by Willis, and divided into two portions on either side of the entrance to the choir, the case being somewhat remodelled to suit its new position. At the same time the stalls of the great dignitaries which were formerly under the screen, and which, since 1860 had been stowed away as useless, were brought to light again, rearranged, and made to face like those of the Prebendaries and Minor Canons, North and South.

Great improvements were contemplated in the choir at this period (1871), such as mural decorations and a permanent altar-piece; but before this portion of the building had been closed for six months, preparations began to be made for the National Thanksgiving Day for the restoration to health of the Prince of Wales (February 27, 1872) and the choir had to be hastily got ready for the ceremony ere many things of importance could be taken in hand.

Ever since 1872 various ameliorations have been slowly made in the choir, including new seats of carved oak to match Gibbons' work, for the Vicar's Choral, and handsomely wrought iron desk fronts for the boys; a new pavement of white marble; a *septum* of the same material, to support a low iron western screen and gates, formed out of the original altar rails; new steps to the pulpit, and lastly the extensive, elaborate and costly reredos.

The ingenious way in which the wood-work about the organ has been adjusted, and the re-arrangement of the return stalls generally carried out, is worthy of the highest praise. A portion of the original organ screen with the well-known inscription to Sir Christopher Wren, formerly facing the dome, has been set up at the end of the north transept, where it forms a species of inner porch. The other portion, which formerly faced the altar, is now in a corresponding position in the south transept. The beautifully veined column of blue and white marble of Wren's organ gallery, together with Gibbons' delicate and life-like carvings in wood, deserve the most careful examination.

THE COLLEGE OF ORGANISTS.

The well-known Church paper the *Banner* has the following:—

"This institution occupies a position quite unique in the history of the art of music. It was founded by the late R. D. Limpus with the aid of a small group of organ-players in 1864, with the well-known

organist just named as hon. secretary and treasurer. In 1877 the College was duly incorporated; and its members, including most of our cathedral and other leading organists, number at present some 600, and this strong professional force is still rapidly increasing. The College has the Archbishop of Canterbury and the Bishop of London as patrons, and its vice-presidents and council consist of a highly influential body of leading musicians, including the university professors of the art, the heads of leading great educational institutions with which the College works in harmony through its examinations, and principal church musicians and organists. The College examinations have exercised a large influence for good in the progress of our church and organ music during the past twenty years. The value attached to the college diplomas is seen in the fact that the attendance of professional candidates has risen from about ten, to upon the last occasion about 185. 'No organist is now thought properly equipped for his professional career,' says a popular journal, 'whatever his other degrees and qualifications may be, unless he possesses the Fellowship of the College of Organists.' The method of conducting the college examinations is remarkable. The candidates play and write their examples without seeing their examiners. Only the names of successful candidates are made known. The work of examination is also conducted so expeditiously that the successful candidates receive their diplomas publicly, and may, in the case of fellows, take their 'hoods' on the day following their examination. The successful candidates first take the associateship before proceeding to fellowship. The board of examiners consists of twelve eminent professional men. The candidates are fully examined in every department of the duties of a church organist, and in all advanced branches of the science of music. Lectures are delivered to the members; the institution possesses a valuable library; prizes for church and organ compositions are given; and a register of qualified organists is kept, so that clergymen and other church authorities may readily secure the services of good and thoroughly practical organists. An effort is being made upon the leading action of the esteemed hon. treasurer, Mr. M. E. Wesley, a son of the first Samuel Wesley, to establish a fund for granting pensions and rendering other assistance to aged or sick organists and their relatives; a charity it is proposed not to confine even to the large circle of the college members. Truly a deserving cause. The present hon. secretary is Mr. E. H. Turpin, who took office with Mr. Wesley about 1875. The College, at present located in Great Russell Street, Bloomsbury, will shortly be removed to larger premises in the same quarter of London. The hood of the fellows of the College of Organists, of light blue and brown silk, is now a familiar academical distinction in our churches; and the college has unquestionably taken a marked part in the improvement of our church music, and in the advancement of the art of organ playing."

SPECIFICATIONS.

WATERLOO ROAD.—The following is the scheme about to be completed in St. John's Church, as drawn up by the organist, Mr. H. Dart, A.C.O. Messrs. Hele & Co., who are the builders of the instrument, will undertake the enlargement:

GREAT ORGAN.

Double Open Diapason	32	Harmonic Flute	4
Large Open Diapason	8	Twelfth	4
Small Open Diapason	8	Fifteenth	2
Hohl Flute	8	Mixture	ranks 3
Principal	4	Trumpet	8

PEDAL ORGAN.

Double Open Diapason	32	Violoncello	8
Major Bass	16	Bass Flute	8
Open Diapason	16	Trombone	16
Bourdon	16		

SWELL ORGAN.

Double Diapason	16	Flute	4
Open Diapason	8	Mixture	(ranks) 3
Stopped Diapason	8	Contra Fagotto	16
Gamba	8	Horn	8
Vox Célestes	8	Oboe	8
Principal	4	Clarion	4

CHOIR ORGAN.

Gamba	8	Concert Flute	8
Claribel	8	Piccolo	2
Dulciana	8	Corno-di-Bassetto	8

SOLO ORGAN.			
Harmonic Flute	8	Clarionet	8
Harmonic Flute	4	Tuba	8
Orchestral Oboe	4	(heavy wind)	
COUPLERS.			
Swell to Great Unison.		Great to Pedals.	
Swell to Great Octave.		Swell to Pedals.	
Swell to Great Sub.		Choir to Pedals.	
Swell to Choir.		Solo to Pedals.	
Solo to Great.		Tremulant to Swell.	
Choir Suboctave.			
Four combination pedals to great, three to swell, two to pedal. Solo organ enclosed in swell box. A few stops are to be omitted.			
GREAT ORGAN.			
Double Diapason	16	Twelfth	2½
Open Diapason	8	Fifteenth	2
Stopped Diapason	8	Sesquialtera	ranks 3
Gamba	8	Trumpet	8
Flûte Harmonique	4	Clarion	4
Principal	4		
PEDAL ORGAN.			
Open Diapason	16	Bourdon	16
Violone	16	Violoncello	8
SWELL ORGAN.			
Bourdon	16	Mixture	ranks 4
Open Diapason	8	Contra Possume	16
Lieblich Gedact	8	Cornoepan	8
Salicional	8	Oboe	8
Vox Celestes	8	Vox Humana (in separate box)	8
Geigen Principal	4	Clarion	4
COMPOSITION PEDALS.			
3 to Great.		3 to Swell.	
CHOIR ORGAN.			
Open Diapason	8	Flauto Traverso	8
Suabe Flute	8	Weld Flöte	8
Dulciana	8	Clarionet	8
COUPLERS.			
Swell to Great.		Swell Superoctave.	
Swell to Pedals.		Tremulant to Swell.	
Great to Pedals.		Pedal to act on Great	
Choir to Pedals.		to Pedals.	

RECITAL NEWS.

BOW AND BROMLEY INSTITUTE.—The opening Recital of the season was given by Mr. W. S. Hoyle, on September 29. Vocalist: Mr. F. Barrington Foote. Clarionet: Miss Frances Thomas. Accompanist: Mr. Fountain Meen. The organ solos were: Pastoral Sonata, Rheinberger; Toccata in A flat, Hesse; Alla Marcia, Petrali; Slow Movement from Scotch Symphcny, Mendelssohn; Cantilène and March Solennelle, Mailly.

LIVERPOOL.—At the Recital by Mr. W. T. Best, at St. George's Hall, on September 29, the following pieces were played: Offertoire, pour l'Orgue (Messe Solennelle), Rossini; Air with variations (Les Diamants de la Couronne), Auber; Prelude and Fugue in E minor, Bach; Adagio, from the Sestett for two horns and strings, Beethoven; Overture, "Maria di Rohan" Donizetti.

MONTROSE, N.B.—An Organ Recital was given in the Parish Church, on September 24, by Mr. Walter Mitchell, F.C.O. Programme:—Overture, "Alcina," Handel; Offertoire in A flat, Batiste; Anthem, "I shall see Him, but not now," Spark; Organ Sonata, No. 2, Mendelssohn; La Carita, Rossini; Vocal Solo, "Angels ever Bright and Fair," Handel; Adagio from Organ Sonata, Townshend-Driffield; Capriccio in F, Wely.

NOTES.

The *Living Church* (Chicago) has a parody on the Laureate's "Charge of the Light Brigade," which "the village choir" is thus victimised:—

Half a bar, half a bar,
Half a bar onward!
Into an awful ditch
Choir and precentor hitch
Into a mess of pitch
They led the "Old Hundred,"

Trebles to right of them
Tenors to left of them,
Basses in front of them
Bellowed and thundered,
Oh, that precentor's look,
When the sopranos took
Their own time and hook
From the "Old Hundred."

Oh! the wild howls they wrought!
Right to the end they fought!
Something they sang, but not—
Not the "Old Hundred."

In the *Spirit of Missions* appears a very interesting picture of a Chinese vested choir at St. John's College, Shanghai. Even before this choir, Mr. Locke had already trained one at Hankow. The first native boy choir in China was organised at the Nativity, in Wuchang. There were about thirty boys, besides a Chinese organist. Gregorian tones were used, and the Psalter was chanted at each service responsively, with good effect. The value of chanting in China is not fully appreciated unless it is known that the ordinary method of reading there is never with the same voice used in speaking, but that all printed or written matter is recited, intoned, or chanted in a peculiar manner, altogether unique. The writer is inclined to believe that Hebrew poetry was recited in some similar manner, and that the Hebrew accents, so perplexing to most students, had reference to this matter of vocalisation.

The Churchman (U. S.) thus notices an ornate service:—

A "high celebration," at which the writer "assisted" painfully illustrated the timeliness and cogency of certain strictures upon aggressive music which overwhelms and practically extinguishes the great anthems of divine service. The *Gloria in Excelsis* was intoned by the "celebrant" immediately after the opening of the Lord's Prayer of Office, and then handed over to the dexterous manipulations of the Choir. The text after desperate struggles, finally succumbed under the strife of tongues, to re-appear only semi-occasionally in brief snatches and syllabic hints, the prefatory passages alone distinctly reaching the surface. Never was the divine canticle more effectually extinguished under the joint co-operation of an ambitious composer a boisterous organist and an inarticulate choir. At the creed there were yet more painful improprieties, if not musical impieties. It was couched in the most ornate style of the Italian operatic composers, overladen with every species of meretricious feats in vocalisation, runs, high-vaulting intervals, warblings, and other extravaganzas of virtuosity; and especially during the *Incarnatus est*, the soprano soloist monopolised the all-subduing text with redoubled attempts at meretricious flippances of vocal embellishments.

Mr. H. S. Lewis, Mus. Bac-Oxon., lately observed: Mendelssohn, as an organ composer, may be regarded as the founder and head of the modern German school. His six sonatas, when composed, marked quite an epoch in the composition of organ music, and the first is a typical and excellent specimen. The organ works of Merkel and Rheinberger are regarded as the greatest written by German composers within recent years. Both have proved themselves highly prolific writers, and the latter is still making use of his gifted powers.

Mr. C. E. Miller will give an Organ Recital at the Church of St. Augustine and Faith, Old Change, on each Thursday in October, commencing at 1.15 p.m.

On congregational singing, Mrs. Bates, in her book "A year in the great Republic," says, in speaking of the satisfactory music to be heard in Montreal Cathedral, Canada: "A clergyman gave notice that he desired volunteers for a 'congregational choir,' that is for members who would join the first hour's practice of the regular choir, in order to strengthen and encourage congregational singing."

In connection with a question concerning the refusal of the officiating clergyman at a well-known city church to preach because the organist declined to dispense with the services of a certain chorister, it is stated that, at a vestry meeting, a letter was read from the Bishop of London, stating that the curate-in-charge was wrong in refusing to officiate, but that his claim was valid to say who should or should not sing in the choir. Parishioners resolved to request the Vicar to ask for the curate's resignation, and to appeal to the Bishop to investigate the dispute which had led to the dismissal of the congregation without the holding of service.

COLLEGE OF ORGANISTS' CALENDAR.

Tuesday, October 16: The Library will be open from 7 to 9.
Tuesday, October 23: The Library will be open from 7 to 8. The adjourned annual General Meeting will be held the same evening, at 8.

E. H. TURPIN, Hon. Secretary
95, Great Russell Street, Bloomsbury.

The Organ World.

CHURCH MUSIC.

THERE is something to be learnt from the wisdom of eminent and thoughtful writers; and as we have lately read much on the subject from modern writers, it will not be out of place to quote the words of Richard Hooker, written by that eminent theologian some three hundred years ago:—

“ Touching musical harmony, whether by instrument or by voice, it being but of high and low in sounds a due proportionable disposition, such, notwithstanding, is the force thereof, and so pleasing effects it has in that part of man which is most divine, that some have been thereby induced to think that the soul itself by nature is, or hath in it harmony; a thing which delighted all ages, and beseemeth all states; a thing as seasonable in grief as in joy; as decent, being added unto actions of greatest weight and solemnity as being used when men most sequester themselves from action. The reason thereof is an admirable facility which music hath to express or represent to the mind, more inwardly than any other sensible means, the very standing, rising, and falling, the very steps and inflections every way, the turns and varieties of all passions whereunto the mind is subject; yea, so to imitate them, that, whether it resemble unto us the same state wherein our minds already are, or a clean contrary, we are not more contentedly by the one confirmed, than changed and led away by the other. In harmony the very image even of virtue and vice is perceived, the mind delighted with their resemblances, and brought by having them often iterated into a love of the things themselves. For which cause there is nothing so pestilent and contagious as some kinds of harmony; than some nothing more and potent unto good. And that there is such a difference of one kind from another, we need no proof but our own experience, inasmuch as we are at the hearing of some more inclined unto sorrow and heaviness, of some more mollified and softened in mind; one kind apter to stay and settle us, another to move and stir our affections; there is that draweth to a marvellous grave and sober mediocrity; there is also that carrieth, as it were, into ecstacies, filling the mind with a heavenly joy, and for a time in a manner severing it from the body; so that, although we lay altogether aside the consideration of ditty or matter, the very harmony of sounds being framed in due sort, and carried from the ear to the spiritual faculties of our souls, is, by a native puissance and efficacy, greatly available to bring to a perfect temper whatsoever is there troubled, apt as well to quicken the spirits as to allay that which is too eager; sovereign against melancholy and despair; forcibly to draw forth tears of devotion, if the mind be such as can yield them; able both to move and to moderate all affections. The prophet David having, therefore, singular knowledge, not in poetry alone, but in music also, judged them both to be things most necessary for the house of God, left behind him to that purpose a number of divinely-indited poems, and was further the author of adding unto poetry melody in public prayer; melody, both vocal and instrumental, for the raising of men's hearts, and the sweetening of their affections towards God. In which considerations the church of Christ doth likewise at this present day retain it as an ornament to God's service, and a help to our devotion. They which, under pretence of the law ceremonial abrogated, require the abrogation of instrumental music, approving, nevertheless, the use of vocal melody to remain, must show some reason wherefore the one should be thought a legal ceremony and not the other. In church music, curiosity or ostentation of art, wanton, or light, or unsuitable harmony, such as only pleaseth the ear, and does not naturally serve to the very kind and degree of those impressions of the matter that goeth with it leaveth, or is apt to leave, in men's minds,

doth rather blemish and disgrace that we do, than add either beauty or furtherance unto it. On the other side, the faults prevented, the force and efficacy of the thing itself, when it drowneth not utterly, but fitly suiteth with matter altogether sounding to the praise of God, is in truth most admirable, and doth much edify, if not the understanding, because it teacheth not, yet surely the affection, because therein it worketh much. They must have hearts very dry and tough, from whom the melody of the psalms doth not sometimes draw that wherein a mind religiously affected delighteth.”

The sound sense enshrined in these quaint words is still worthy of attention, even though the art and musical education have greatly advanced since the days of “ Judicious Hooker,” as he was wont to be called.

ANCIENT ORGANS.

By J. F. ROWBOTHAM.

(Continued from page 159.)

“ The vases which held the water were made of the most precious alabaster or marble. The cylinders where the pistons worked were wrought in gold and silver, and studded with glittering gems. The water itself was scented and perfumed with rare odours, and the fragrance of sweet smells was added to the melodious euphony which passed through the pipes. The slaves who elevated and depressed the pistons were dressed in elegant and appropriate attire, and the organist himself in robes of ceremony which rivalled in their gay magnificence the costumes of the princes who attended the performance of the music.

“ For the purpose of being transported from house to house, as we carry harps and violoncellos, the organs were sometimes made portable. And then the vase was constructed of lighter materials, of light plaster, for instance, or even of gilded tin, and gangs of slaves were employed in carrying the delicate and fragile mechanism through the streets.

“ At Constantinople, the seat of the Eastern Roman Empire, the instrument was held in no less honour than in the West. The great water-organ was a constant figure in the pageants of the circus, and in all state ceremonies in the Golden Hippodrome, when to the pealing of the organ the Emperor rose from his throne to bless the assembled people.

“ For some centuries to come, after the reign of Honorius, we hear nothing whatever about the organ. We obtain tidings of it, about four hundred years later on, it appears as an unknown thing, a strange mysterious marvel for men to wonder at; and has to be reintroduced into benighted Europe from abroad, from the home of civilisation where the light of art still lingered on, undimmed by barbarian darkness—Constantinople.

“ It was in the reign of Charlemagne, when stories began to spread about the court of a mysterious musical instrument from the East, made of brazen cylinders, and bull's hide bellows, and pipes which could roar as loud as thunder and yet could babble as soft as a lyre or tinkling bell. This plainly is an organ; and what is more it is an organ *with stops*. Workmen were successful in their observations, and constructed an organ on precisely similar principles, which was placed in the Cathedral of Aix-la-Chapelle, and was, according to an old and reliable tradition, the first organ ever made in France.

“ Comparing this organ with the water-organ of Nero and his successors, we shall find two great and striking improvements have been introduced during the life of the instrument at Constantinople, and in the interim of its exile from Europe for four hundred years among the Byzantine Greeks of the Eastern Empire. First, stops have been invented; and, secondly, bellows have been added to the water mechanism. From the existence of stops we must argue that one or other of the following changes have come about in the construction of the instrument:—In our account of Nero's organ, if we were right in assuming that the keys acted by means of cross-slides—that is to say, by the same mechanism which we employ for our stops to-day—then we must argue that the mechanism of pull-downs, pallets, and grooves, or an equivalent for these, had meantime been invented for the keys, and the slides appropriated for stops, as we use them at present. Or if, on the other hand, we prefer to credit Nero's organ

with a similar key-action to our own, then we must admit that the slides had been the new invention. In any case, we must grant that stops had been added to the organ. And this is the first great difference between the organ of Charlemagne and the organ of ancient Rome.

"The second is the addition of 'bellows made of bull's hide' to the mechanism, and, at first sight, this statement would seem to imply that the days of the wind-organ had already begun, and that Charlemagne's organ was simply an instrument of that nature. But a further inspection will at once silence this conjecture. For among the other things which the workmen were told specially to observe were 'two brazen cylinders,' that formed an essential part in the structure of the organ. Now what purpose could two brazen cylinders answer in a wind-organ? None at all. But in a water-organ they forced the air by means of pipes through the water into the air-condenser, from which it was conveyed into the wind-chest. The new invention was the substitution of bellows for the pistons and levers, which pumped the wind up the vases. In the primitive water-organ the wind was pumped up the vases by means of pistons, which fitted into them, and were worked by levers underneath. But in this later and improved form bellows were used in place of the pistons and levers, and blew the wind into the cylinders.

"Whence, then, came the knowledge of bellows, and their application to organ-blowing? This application, which seems so natural a one, was curiously late in being thought of. Three hundred years had passed away since the time of Nero, and the water-organ with its steady service of levers and pistons, was in the full tide of its popularity, when we hear of an experiment made by a stray inventor to blow an organ by means of bellows. The idea was thought so odd that it excited general ridicule. One solitary engraving of the curiosity has come down to us; and then it passed into the limbo of other oddities, and can scarcely be said to have suffered neglect—because it never commanded attention.

(To be continued.)

SINGLE OR DOUBLE CHANTS.

A member of a Church choir writes to *Church Bells* :—

"Having been all my life an ardent lover of Church music, I have read with great interest the admirable articles on this subject that are now appearing in *Church Bells* from the pen of Mr. Griffith. Would you, however, kindly allow me space to comment on one recommendation in one article, which I think will hardly find favour with the majority of church-goers. Mr. Griffith says, 'Use only the best single chants.' May I be allowed to ask two questions in reference to this? 1. If double chants are so unsuited to public worship, as some assert them to be, how is it that our great Church musicians of the past, such as Boyce, Battishill, &c., and those of the present, such as Smart, Elvey, Turle, Goss, and a host of others, wrote so many of them? Surely they must be considered good judges of what is suitable and unsuitable! 2. Would it not be rather hard to have to discard for ever the favourite old chants that are so inseparably bound up with the Church life of many of us—I mean those well-known ones by Mornington, Dupuis, Stanley, &c.? As a boy, I attended a church in the north of London, of which Mr. Mackeson's *Guide* said, 'The congregation is the choir,' and I always heard these chants sung with great fervour and heartiness by the congregation. And, speaking from personal experience, I would say that while I have heard complaints about Gregorians and single chants—i.e., used to the exclusion of others—I have never heard one against the double chant, except from those who would allow us no Anglicans whatever in our services. Not that I would by any means exclude single chants from our services; that would be foolish indeed, considering how many lovely ones there are. What I would suggest is this. Use a single chant for the *Venite* and *Nunc Dimittis* always, and occasionally for the *Benedictus*; also for all Psalms whose number of verses is under ten, but for the rest use double chants, always being careful to observe a proper break where there is an odd number of verses."

OLD HERTFORD ORGANISTS.

Mr. W. H. Cummings writes to the *Monthly Journal* :—

"For nearly forty years I have been intimately associated with the musicians, amateur and professional, of the town of Hertford.

Charles Bridgman, who died in 1873, having been organist of All Saints, Hertford, for eighty-one years, was a dear friend of mine. During a visit to the church I noted the following interesting inscription in memory of his predecessors :—

"Nigh unto this place lyeth the body of Mrs. Mary Battell, sometime organist at this church gratis. Obiit, Jan. 20, 1698-9.

Her life and death good hopes they gave,
That life eternal she shall have."

"In memory of Mr. Thomas Green, who was organist of this parish 47 years, and died the 8th of August, 1791. Aged 72 years."

"Mary Battell's gratuitous performance evidently made an impression on one at least of her co-temporaries, for another tombstone records :—

"Nigh unto this place lyeth the body of Mrs. Elizabeth Cramer, who gave £200 for a perpetual encouragement for the organist of this church. Obiit, Feb. 13, 1698 9.

Her soul the Lamb of God that follows,
Outsings her anthems in All-hallows."

ORGAN PEDALS.

In a letter to the *Monthly Journal*, Dr. Charles Vincent makes the following simple and ingenious proposals :—

"All organists have doubtless experienced the difficulty of executing smoothly on the pedals the three notes F sharp, G sharp, and A sharp (or their enharmonic equivalents), when following one another in ascending or descending passages.

By a simple contrivance I find this difficulty can be entirely overcome and a convenient addition made to the pedal board.

To the two G sharp pedals fix a small piece of wood, not quite so large as the ordinary raised portion of a sharp or flat key, at the end of the two pedals beneath the stool. The pedals will then have raised portions at each end.

By using this device the passage above mentioned can be executed with alternate feet, and skips to the A flat or G sharp can be made with ease and certainty.

I venture to suggest the above for the consideration of your many organist readers, and trust it may be found of some use."

REVIEWS.

Organist's Quarterly Journal. Edited by Dr. Spark (Novello & Co.). The October part opens with a tuneful and artistically carried out "Andante con Moto" in G by Mr. Reginald Steggall, A.C.O. Next comes a noisy Festival March arranged for Organ by G. B. Allen, Mus. Bac. in which a common-place vulgar song, claiming to be national, "Southern Sons," is given as a leading theme, Mr. Allen might have given us a better specimen of Australian art. Two pieces, a Postlude in B flat, by Percy Jackman and a Bourree in D, by Samuel Moss have character and interest, and a Larghetto in the minor and major mode of G by Claude Dupré, affords pleasant playing.

Morning, Evening, and Communion Service. E. T. Chipp (Weekes & Co., 14, Hanover Street).—A complete setting by the late Dr. Chipp including "Te Deum," "Benedictus," "Jubilate," "Sanctus," "Kyrie," "Creed," "Magnificat," and "Nunc Dimittis," in the key of E major. Throughout the music is earnest, thoughtful and artistic; and is worthy of the composer's high reputation. The effects are striking but are withal softened by the true ecclesiastical spirit. The vocal writing is of the best, and the organ part is at once attractive, masterly and interesting. Such a work ought to find a wide acceptance.

Short Setting of the Office of Holy Communion, No. 11, by G. J. Bennett (Novello & Co.).—A setting of a series edited by Dr. G. C. Martin, including the additional "Benedictus," "Agnus Dei," and a final "Amen" after Benediction. The composer has written effective, serious, and yet simple music, expressive of the text, and, for the most part, solid in style. The key of the service is B flat.

"Magnificat and Nunc Dimittis." Harry Dancy (London Publishing Company).—A simple and agreeably tuneful unison service, with an effective but easy organ part.

"Blessed is he that considereth the Poor," Anthem. Gustav Ernest (J. J. Hopkinson, New Bond Street).—An easy, graceful piece of church music, "Let the Heavens rejoice," Anthem. Gustav Ernest.—An effective anthem in G, with an episodal quartet in E flat, and a return of the chorus. It is throughout effective, singable diatonic, beginning, and ending in a spirited manner—a work likely, in short, to find favour.

"Te Deum" and "Benedictus," in chant form. J. L. Gregory, F.C.O. (Novello and Co.).—A good and useful service of its kind, tuneful, well sustained, and varied effectively. "Harvest," Cantata. Jacob Bradford, Mus. Doc. (Novello and Co.).—A work of a somewhat ambitious type of six movements, including a final fugue. One of the most effective items is the duet in canon for soprano and tenor, "The God of Harvest praise," which is specially graceful and melodious. The work is scored for voices with orchestra and organ, and is specially intended for Harvest Festivals.

SPECIFICATIONS.

SPECIFICATION OF ORGAN OF CHRIST CHURCH, LANCASTER GATE.—The stops marked (*) are those lately added. This very fine instrument, built for Christ Church, Lancaster Gate, by Messrs. Walker & Sons, was reopened on October 18, 1888, by Mr. H. W. Richards, F.C.O. (the Organist). There was Full Service at 10.30 a.m.; Organ Recital at 4.30 p.m.; and Mendelssohn's "Hymn of Praise" was sung at 8 p.m., by an augmented choir of 100 carefully selected voices. Some eminent organists will also give recitals; the first on October 19, at 4.30, by Dr. J. F. Bridge, (Organist, Westminster Abbey); October 20, at 4.30, by Mr. W. S. Hayto (Organist, All Saints, Margaret Street, W.); Sunday, October 21, at 4.30, by Mr. W. H. Richards, F.C.O.; and on Sunday, October 28, at 4.30, by Mr. E. H. Turpin.

GREAT ORGAN.

Compass CC to G in Alt.

	Pipes	Ft.	Pipes	Ft.
1 Double Diapason.....	56	16 tone.	6 Principal	56 4
2 Open Diapason(large)...	56	8	7 Harmonic Flute	56 4
3 Open Diapason (mdm.)	56	8	8 Twelfth.....	56 2
4 Open Diapason (small)	56	8	9 Fifteenth	56 2
5 Stopped Diapason Bass			10 Mixture (3 ranks)...	168
Wald Flute Treble }	56	8 tone.	11 Trumpet	56 8

SWELL ORGAN.

Compass CC to G in Alt.

1 Double Diapason	56	16 tone	7 Principal	56 4
2 Open Diapason	56	8	8 Fifteenth	56 2
3 Bell Gamba	56	8	9 Mixture, 4 ranks	224
4 Stopped Diapason	56	8 tone	10 Horn	56 8
5 Echo Gamba	56	8	11 Oboe	56 8
6 Vox Angelica to tenor C	44	8	12 Contrafagotto	56 16

SOLO ORGAN.

*1 Harmonic Flute	56	8	*4 Vox humana	56 8
*2 Clarinet	56	8	*5 Dulciana Flute	56 8
*3 Orchestral Oboe	56	8	*6 Tremulant (Solo)	56 8

CHOIR ORGAN.

1 Viola	56	8	*4 Gemshorn	56 4
2 Dulciana.....	56	8	5 Flute.....	56 4
3 Lieblich Gedact.....	56	8 tone	6 Piccolo	56 2

PEDAL ORGAN.

1 Open Diapason (wood).....	30	16	4 Sub Bourdon (32 feet tone)	30
2 Open Diapason (metal).....	30	16	5 Trombone	30 16
3 Bourdon (large scale)...	30	16 tone		

8 Composition Pedals. Tremulant to swell.

Swell Pedal in centre and at side of organ.

Pneumatic action to Great, Swell, and Pedal Organs.

COUPLERS.

Swell to Great.
Swell to Choir.
*Solo to Swell.
Great to Pedals.

Swell to Pedals.
Choir to Pedals.
*Super oc. to Swell.
*Super oc. to Pedals. This stop draws in
12 additional notes on each pedal stop.
*Solo to Pedals.

Pedals, Parallel and Concave Organs blown by hydraulic power.

RECITAL NEWS.

BOW AND BROMLEY INSTITUTE.—Mr. Henry R. Rose gave an admirable recital, on October 13, before an unusually large audience. The programme included Organ Sonata, No. 4, Mendelssohn, much enjoyed; Andante, Smart, and Fugue, Steggall, the last a scholarly work, much appreciated; Fantasia, Berens; Allegro Cantabile, 5th Symphony, Widor; and Overture, "Semiramide," Rossini, admirably rendered and loudly applauded. The vocalist was Madame Clara Samuell (Mrs. Rose), whose charming vocalisation greatly delighted the audience. Her two first songs, "Nymphs and Shepherds," Purcell, and "Hush, ye pretty warbling choirs," Handel, were enthusiastically redemanded, and the last was repeated.

CLEVELAND (U.S.).—Mr. F. Norman Adams gave a Recital in Trinity Church, on October 1. Allegro vivace, Sinfonia in C, Mozart; March in C, Spohr (from Notturno for wind instruments); Fugue, in B flat, Salomé; Offertoire, No. 6, in C minor, Lefebure-Wely. Improvisation.

ST. JOHN'S CHURCH, TAUNTON.—The following selection of music was played by Mr. T. J. Dudeney, L.R.A.M., F.C.O., at the Dedication Festival, on September 23. Programme: Andante in D, E. Silas; "Heaven and the Earth display" from "Athalie," Mendelssohn; Cantilène Pastorale, A. Guilmant; Allegro in C, from Sonata, G. A. Macfarren; "With Verdure Clad," from "Creation," J. Haydn; Andante in F, S. S. Wesley; Postlude in D, Henry Smart.

LIVERPOOL.—By Mr. W. T. Best, at St. George's Hall, on the 4th and 6th inst. Programme: Overture to a Harvest Cantata, Weber; Concert Fantasia on Rodes's Air, Best; Fantasia in the style of Handel (G major), Moscheles; Offertoire, from the "Vade Mecum de l'Organiste, Wely"; Evening Song (Abendlied, Op. 85), Schumann; Marcia Fantastica (B minor), Rossini; Overture, "Ruy Blas," Mendelssohn; Third Impromptu (Op. 51, G flat major), Chopin; Prelude and Fugue (D major), Bach; Allegretto, from the "Pensées Musicales" (No. 4), Schubert; Andante (No. 1, G major), Smart; Marche Hongroise (E minor), Liszt.

HANLEY.—By Mr. A. L. Peace, Mus. Doc., at the opening of the Victoria Hall and Organ, Town Hall, on October 5. Programme: Overture to the "Occasional Oratorio," Handel; Air, with Variations, in G major, Haydn; March in C major, Mozart; Prelude and Fugue in D major, Bach; Offertorio in D major, Morandi; Selection from "Faust" (Kermesse Coro, "Su, da bere," Gounod; Romanza, "Quando a te lieta"; Cora del Soldi, "Oh, gloria cinta d'allor," Gounod; Grand Dramatic Fantasia, "A Concert on a Lake, interrupted by a thunderstorm," Neukomm; Theme from "Sylvana," and Rondo in E flat major, Weber; Overture, "William Tell," Rossini.

YEOVIL.—The fourth annual festival of the Yeovil Choral Union was recently held, the special preacher being the Rev. W. Pear Williams, of Bristol. The choir, consisting of about two hundred singers, was well balanced, and the singing throughout was refined. The anthems were, "O Saviour of the world," by John Goss, and "Lift up your heads," from Handel's "Messiah." The following selection of music was played by the organist, Mr. T. J. Dudeney, L.R.A.M., F.C.O.: Andante in E flat, Ernest Slater; Allegro Pomposo, Henry Smart; Andante con Variazioni e Fuga, T. J. Dudeney; Adagio in E flat, J. S. Bach; Choral Song and Fugue, S. S. Wesley; Andante in G, G. A. Macfarren; Overture to "Saul," G. F. Handel.

WANDSWORTH, S. W.—Mr. H. W. Weston, F. C. O., gave a recital at the Parish Church on Oct. 14, to a large congregation, when the following formed the programme: This is the second of the series of popular recitals to be given during October. Sunday, October 14. Programme: Grand Offertoire in D Minor, E. Batiste; Minuet in G (from the Overture to "Sampson"); Introduction, Theme, and Variations in A, A. Hesse; Nocturne in G Minor (No. 11), Chopin; Festive March in D, H. Smart.

GODALMING CHURCH.—Organ and Violin Recital, given on October 18, by Mr. A. A. Macintosh, F. C. O., organist of All Saints', Huntingdon, and Mr. O. Haenni. Programme: Overture in C, Mendelssohn; Andante in C, Silas; Barcarolle, Spohr; (Violin—Mr. Haenni.) Adagio in B flat, Haydn; Elegy in B flat minor, Silas; Adagio in D, Mozart; (Violin—Mr. Haenni.) Prelude and Fugue in C minor, Bach; Andante in F (No. 2, Smart; Fantasia in D minor, Merkel.

ST. JOHN THE EVANGELIST, WATERLOO ROAD.—Free Popular Organ Recitals each Tuesday in October, at 8.15 p.m. (before the further enlargement of the Organ), by Mr. Henry J. B. Dart, A.C.O. Programmes of remaining dates: (October 23) Schiller March, Meyerbeer; Allegro Cantabile, Widor; Sonata, No. 6, Mendelssohn; Andante, Smart; Chorus, "Sing unto God," Handel; Pastorale, Kullak; Offertoire in C, Wely. (October 30) March, from "Athalie," Mendelssohn; Andante and Allegro, Spohr; Novelletten, Schumann; Prelude and Fugue (St. Anne's), Bach; Invocation in B flat and Grand Chorus in E flat, Guilmant. Sir Arthur Sullivan's oratorio, "The Prodigal Son," will be sung in this church on Sunday Afternoon, the 21st, at 3 o'clock.

CORRESPONDENCE.

SUNDRY MUSICAL QUESTIONS.

DEAR SIR,—Can any of your readers suggest an answer to the query: How long does a key remain established in the mind of a listener after the music has ceased? It is a question which has occurred to me several times on finding after a short lapse of time that I or someone else had adopted, seemingly unintentionally, the last key heard. With regard to Church music, I should like to add my voice to those who, though musicians, say that *in Church* devotional should take precedence of artistic considerations. Only those can fear this dictum who think that bad music is more devotional than good. Good music is artistic. It is devotional. It is employed in church. But it is employed in Church not because it is artistic, but because it is devotional. If listening to an elaborate setting of the Canticles is more devotional than taking part in chanting them, and is more artistic, by all means let us have services. Not because they are more artistic, but because they are more devotional. If on the other hand, as I believe will be the case in many congregations—joining in a chant (there is not the slightest necessity for it to be a bad one) has a more devotional result than listening to a refined choir, I claim that a thorough musician and artist is perfectly logical and consistent in advocating that *in church* chants be employed, though services are a higher form of art—as consistent as he would be in suppressing at a concert anything, however admirable, which did not promote art.

The plea on which elaborate music is usually advocated is that everything in Church should be of the best. This no reverent man will deny. But the best what?—the highest form of Art or the best devotion, in a congregation where these would clash? The best or *their* best? The best procurable, or the best the *congregation* can offer? If the former, people's and priest's part must be recited by elocutionists that the enunciation may be "the best." If an educated congregation feels that *their* best devotion is in listening to the perfected singing of the choir—or the perfected speaking of an elocutionist taking their part for them—well and good, but not otherwise, and I do not think such a condition obtains with an average congregation. With regard to Mr. Griffiths' suggestion as to the College of Organists issuing a list of volunteers suitable for Church use, it will occur to many that such a list would have to be re-issued periodically as good music came out, or not be considered exclusive and thus lose almost its whole influence in suppressing the playing of bad unsuitable pieces. Such a list would be invaluable I think, if practicable, but would not a Rule by the application of which organists, not qualified to judge themselves, could test the suitability of all and any music be much more comprehensive? Even this would be difficult to obtain, for among compositions, written expressly for Church use and by able composers, one has to make a selection to avoid marches of a highly "operatic" character—if not jerky and polka-like trios. Perhaps I shall be considered a purist, sir, but I must confess that the trios in H. Smart's fine march in D, unless played much slower than is consistent with march time, come under the ban of being too dance-like in character to be thoroughly suitable for Church use. I do not wish to be understood as condemning marches in themselves. Marching is typically, at least, an attribute of the Church militant; dancing, so far as I am aware, is not, though a religious exercise in the time of David. The

prevalence of massive chords in the First Species of Counterpoint—time-unison, one may call it—is as typical of the oneness of the Christian Army in things essential as a fugue is of its many voices, and the multitude in the Heavenly Choir. Altogether, this form of composition represents musically what hymns like "Onward Christian Soldiers," and "The Church's One Foundation" do verbally. I repudiate the idea of desiring to make services dull and gloomy. There is all the difference between religious joyousness and ball-room gaiety—between Handel's choruses and a rollicking polka.

Whatever march is played in Church should surely be dignified in character.

These remarks are not penned as laying down the law to brother-organists, but rather to induce any who have found a good Rule in this matter to state it for the benefit of less experienced or competent judges. The preceding is but portion of a more lengthy letter I had in my mind to write on the subject of Church Music, had not the admirable editorials and articles in your recent issues forestalled my remarks.—Yours faithfully,

CLEMENT A HARRIS, A.C.O.

P.S.—In reference to the article on Congregational Singing in your last issue, surely the best method would be to (where necessary) transpose the tunes so as to lie within a congregational compass, and there re-harmonise them, so that the parts may be thoroughly suited to the voices by which they are to be sung in the choir. I have long thought that a chant and hymn-book on this principle would do more than anything else—except systematic instruction of the congregation in simple part-singing, which is the desirable thing—towards enabling and inducing the people to take their own part in the service.

NOTES.

It will be remembered that Mr. Henry Fordham had upon several occasions exhibited his new patent swell shutter. By means of which a most perfect crescendo and diminuendo can be obtained, without additional trouble to the performer, the same being fully under control. By an ingenious arrangement the swell-box also admits of a free exit of air when the box is quite closed, retaining the sound, thereby freeing the pipes from any compression, the outlet being equal to the inlet. This is obtained by what Mr. Fordham calls a muffler box. The swell pedal, although provided with a device for retaining it, likewise the venetians, in any desired position, in its traverse, can be used just as though no device existed for the purpose aforesaid. Mr. Fordham's invention is well worthy of the attention of all interested in organ effects and on an construction-

Mr. J. Kendrick Pyne, F.C.O., organist at the Manchester Cathedral, lent a large and interesting collection of old manuscript and printed copies of noted music. Mr. Cornish, bookseller, Manchester, also lent a collection of a similar character to the recent Ecclesiastical Art Exhibition, Manchester.

At Chester early on the morning of Oct. 6th the death took place of Mr. Frederick Gunton, who was for over 25 years the organist of Chester Cathedral. Mr. Gunton recently returned from a trip to Switzerland, which was rather too much for his strength. On Friday week he was seized with an attack of paralysis, and succumbed shortly afterwards. Mr. Gunton was in his 75th year. He retired in 1873.

It is stated that Messrs. F. and H. Francis, the architects of the Albert Palace, at Battersea, call attention to the fact that all the interior fittings of that structure, including the great organ, are to be sold by auction next week, under distress for rent, by order of Her Majesty's Office of Works; though this action may be altered by private arrangement.

THE COLLEGE OF ORGANISTS.

Tuesday, October 23: The Library will be open from 7 to 8. The adjourned Annual General Meeting will be held the same evening, at 8. This meeting will be held at the College.

E. H. TURPIN, Hon. Secretary.
95, Great Russell Street, Bloomsbury.

The Organ World.

THE MUSICAL ART IN CHURCH.

In one of a series of articles on this subject, in an American paper, Mr. F. Norman Adams observes:—For this very pertinent reason should the hymn or chorale be studiously attended to by musicians, for through these simple channels for good the masses can be influenced in a very important manner, and much harm has been done by neglect in the execution and treatment of the hymn. Its metrical structure melodically should be easily grasped by the ear, without in any way being commonplace or possessing sentiment foreign to the Sacred Service in which it is employed, and this should be in every way supported by plain and dignified harmony, with modulations appealing to all, as most natural for if other means than these be employed, the object of the hymn will be defeated to a considerable degree by those who have to make an effort, even to participate in this portion of Congregational Worship. The speed should be sufficient to ever keep alive the interest of all concerned, and should be maintained firmly by the musician in charge, as nothing is so contrary to the spirit of Praise as a *tempo* which signifies to all intents and purposes, apathy, whereas the greatest willingness and feeling should exist in offering praise; it cannot be extreme in any case, but there should always be a definite *tempo* adhered to expedient to circumstances, and on no account should this be altered after the hymn has once been commenced, except where the text absolutely demands it, as there is an exception to every rule. The instrumental tone in accompanying should always be ample in every way, and not *too subordinate* to the *vocal*, as is generally the case in the Church's Music, and elsewhere; many will thus be encouraged to participate in the singing, for this is a special trait in the character of all good accompaniments to vocal music, and which is especially aidful and also needful in large bodies of singers, professional or otherwise. Many have a wrong opinion upon this matter, demanding prominence to the *vocal* to the almost utter exclusion of the instrumental which can exhibit, intensify, and beautify the spirit of that which the singer produces. All these very important matters should be *continually* observed and borne in mind by the trained or skilled singers in the Congregation or Choir, as each individually brings about that which is desired for Congregational Singing, the amount of success depending upon the observance individually and collectively of the requirements of it.

The hymn should also be harmonised only by trained singers, and the melody strictly confined to all others, indeed, even by trained vocalists; unisonal singing should be complied with as a necessary adjunct to encourage Congregational participation in the melody of all hymns, and it would be of great benefit to congregations in this respect, if from time to time notice was given to sing the melody only, and to discourage the instruction of any other style amongst a congregation which *musically* must be so very diverse in attainments, to bring about any definite result, by singing any other part in the construction of the hymn than the melody, as much of the good intention of large bodies of men and women singing together is hindered by those whose imaginary fitness causes them to introduce a part other than that which accords with unisonal singing, defeating not only the grandeur of a large volume of tone coming from men and women at the distance of an octave in pitch, but making it unbearable for any one in close proximity who has had a training in these matters, and who, at least, has a sense of hearing musically to discern immediately the abortive attempts made in this direction, whereas, by all participating in the melody, and that only, those with musical fitness and attainments would, and could, considerably help out others in this respect, indeed, for successful Congregational singing, facts like these require

only practically dealing with to estimate them at their proper value in a very short time. Unisonal singing is especially congregational, and all other parts foreign to the melody should be discouraged amongst large bodies of men and women, when united for singing hymns, etc., in church worship.

ANOTHER OLD WRITER ON CHURCH MUSIC.

Having quoted one old writer at length, it will not be out of place to give the words of another classic writer of the past, Bishop Atterbury—a zealous, restless spirit, but a thoughtful and observant man withal. Dr. Francis Atterbury (1662-1731) thus writes on the "Usefulness of Church Music":—

The use of vocal and instrumental harmony in divine worship I shall recommend and justify from this consideration: that they do, when wisely employed and managed, contribute extremely to awaken the attention of all serious and sincere Christians; and their usefulness to this end will appear on a double account, as they remove the ordinary hindrances of devotion, and as they supply us further with special helps and advantages towards quickening and improving it.

By the melodious harmony of the Church the ordinary hindrances to devotion are removed, particularly these three: that engagement of thought, which we often bring with us into the Church from what we last converse with; those accidental distractions that may happen to us during the course of divine service: and that weariness and flatness of mind, which some weak tempers may labour under, by reason even of the length of it.

When we come into the sanctuary immediately from any worldly affair—as our very condition of life does, alas, force many of us to do—we come usually with divided and alienated minds. The business, the pleasure, or the amusement we left, sticks fast to us, and perhaps engrosses that heart for a time, which should then be taken up altogether in spiritual addresses. But as soon as the sound of the sacred hymns strikes us, all that busy swarm of thoughts presently disperses; by a grateful violence we are forced into the duty that is going forward, and, as indevout and backward as we were before, find ourselves on the sudden seized with a sacred warmth, ready to cry out with holy David, "My heart is fixed; O God, my heart is fixed. I will sing and give praise." Our misapplication of mind at such times is often so great, and we are so deeply immersed in it, that there needs some very strong and powerful charm to rouse us from it; and perhaps nothing is of greater force to this purpose than the solemn and awakening airs of Church music.

For the same reason, those accidental distractions that may happen to us are also best cured by it. The strongest minds, and best practised in holy duties, may sometimes be surprised into a forgetfulness of what they are about by some violent outward impressions; and every slight occasion will serve to call off the thoughts of no less willing though much weaker worshippers. Those that come to see, and to be seen here, will often gain their point; and will draw and detain for a while the eyes of the curious and the unwary. A passage in the sacred story read, and expression used in the common forms of devotion, shall raise a foreign reflection, perhaps in musing and speculative minds, and lead them on from thought to thought, and point to point, until they are bewildered in their own imaginations. These, and a hundred other avocations, will rise and prevail; but when the instrument of praise begins to sound, our scattered thoughts presently take the alarm, return to their post and to their duty, preparing and arming themselves against their spiritual assailants.

Lastly, even the length of the service becomes a hindrance sometimes to the devotion which it was meant to feed and raise; for, alas! we quickly tire in the performance of holy duties; and as eager and unweary as we are in attending upon secular business and trifling concerns, yet in divine offices, I fear, the expostulation of our Saviour is applicable to most of us, "What! can ye not watch with me one hour?" This infirmity is relieved, this hindrance prevented or removed by the sweet harmony which accompanies several parts of the service, and returning upon us at fit intervals, keeps our attention up to the duties when we begin to flag, and makes us insensible of the length of it. Happily, therefore, and wisely it is so ordered, that the morning devotions of the church, which are much the longest,

should share also a greater proportion of the harmony which is useful to enliven them.

But its use stops not here, at a bare removal of the ordinary impediments to devotion; it supplies us also with special helps and advantages towards furthering and improving it. For it adds dignity and solemnity to public worship; it sweetly influences and raises our passions whilst we assist at it, and makes us do our duty with the greatest pleasure and cheerfulness; all of which is a very proper and powerful means towards creating in us that holy attention and erection of mind, the most reasonable part of this our reasonable service. Such is our nature, that even the best things, and most worthy of our esteem, do not always employ and detain our thoughts in proportion to their real value, unless they be set off and greatness by some outward circumstances, which are fitted to raise admiration and surprise in the breasts of those who hear or behold them. And this good effect is wrought in us by the power of sacred music. To it, we, in good measure, owe the dignity and solemnity of our public worship; which else, I fear, in its natural simplicity and plainness would not so strongly strike, or so deeply affect the minds, as it ought to do, of the sluggish and inattentive, that is, of the far greatest part of mankind. But when voice and instruments are skilfully adapted to it, it appears to us in a majestic air and shape, and gives us very awful and reverent impressions, which while they are upon us, it is impossible for us not to be fixed and composed to the utmost. We are then in the same state of mind that the devout patriarch was when he awoke from his holy dream, and ready with him to say to ourselves, "Surely the Lord is in this place! This is none other but the house of God, and this is the gate of heaven."

Further, the availability of harmony to promote a pious disposition of mind will appear from the great influence it naturally has on the passions, which, when well directed, are the wings and sails of the mind, that speed its passage to perfection, and are of particular and remarkable use in the offices of devotion; for devotion consists of an ascent of the mind towards God, attended with holy breathings of soul, and a divine exercise of all the passions and powers of the mind. The passions, the melody of sounds serves only to guide and elevate towards their proper object; these it first calls forth and encourages, and then gradually raises and inflames. This it does for all of them as the matter of the hymns sung gives an occasion for the employment of them; but the power of it is chiefly seen in advancing that most heavenly passion of love, which reigns always in pious breasts, and is the surest and most inseparable mark of their devotion; which recommends what we do in virtue of it to God, and makes it relishing to ourseleves; and without which all our spiritual offerings, our prayers, and our praises, are both insipid and unacceptable.

At this our religion begins and at this it ends ; it is the sweetest companion and improvement of it here upon earth, and the very earnest and foretaste of heaven ; of the pleasures of which nothing further is revealed to us, than that they consist in the practice of holy music and holy love ; the joint enjoyment of which, we are told, is to be the happy lot of all pious souls to endless ages. Now, it naturally follows from hence, which was the last advantage from which I proposed to recommend church music, that it makes our duty a pleasure, and enables us, by that means, to perform it with the utmost vigour and cheerfulness. It is certain, that the more pleasing an action is to us, the more keenly and eagerly are we used to employ ourselves in it ; the less liable are we, while it is going forward, to tire and droop and be dispirited. So that whatever contributes to make our devotion taking, within such a degree as not at the same time to dissipate and distract it, does, for that very reason, contribute to our attention and holy warmth of mind in performing it. What we take delight in we no longer look upon as a task, but return to always with desire, dwell upon with satisfaction, and quit with uneasiness. And this it was which made holy David express himself in so pathetical a manner concerning the service of the sanctuary : "As the hart panteth after the water-brooks, so panteth my soul after Thee, O God."

"When, oh when, shall I come to appear before the presence of God?" The ancients do sometimes use the metaphor of an army when they are speaking of the joint devotions put up to God in the assembly of his saints. They say we there meet together in troops to do violence to heaven; we encompass, we besiege the throne of God, and bring such a united force as is not to be withstood. And I suppose we may as innocently carry on the metaphor as they have begun it, and say, that church music, when decently ordered, may

have as great uses in this army of supplicants, as the sound of the trumpet has among a host of the mighty men. It equally rouses the courage, equally gives life and vigour and resolution, and unanimity, to these holy assailants."

These words it will be conceded are still worthy of thoughtful perusal.

THE NEW GREAT ORGAN AT CHICAGO.

The following description comes from an article by Mr. Clarence Eddy in the *Indicator* :—

Chicago will have a great concert organ to adorn her new Auditorium. It gives the writer intense pleasure to make this statement, inasmuch as he now has the honour of presenting to the public the complete specification of what will be one of the largest and most perfect organs in the world.

Recognising the importance and the necessity of procuring a grand organ for their temple of art, the directors of the Chicago Auditorium Association have decided to obtain an instrument which shall meet every requirement of a most perfect concert organ. The contract has already been signed and placed with Mr. Frank Roosevelt, successor to the distinguished organ builder, Hilborne L. Roosevelt, of New York.

The specifications were prepared by Mr. Walter F. Crosby, the manager of the Roosevelt Organ Works.

Many novel features of remarkable interest and usefulness will be found in the scheme, and although a few organs, perhaps three or four, in the world are a trifle larger in the mere number of speaking stops, yet the advanced methods upon which this instrument will be built, including its many mechanical attributes, will certainly place it at the head of the list in resources and practical completeness.

The location of the main body of the organ will be in a chamber at the left of the stage and immediately in front of the proscenium arch.

This chamber, which was designed especially for the reception of the organ, has an average of 25 feet and 6 inches wide, 44 feet deep, and 34 feet and 6 inches high. The opening toward the hall is ample for a proper egress of tone, whilst the acoustic properties of the great room have already been pronounced absolutely perfect and entirely satisfactory. The key-box will be placed in the orchestra on the side nearest the organ, about 17 feet below the floor of the organ chamber, and located in such a manner that the player can observe the conductor in choral or other ensemble performances, and be seen by the entire audience. This position will also enable him to judge accurately of all the various effects produced.

The echo organ will be located in the attic over the Hall, about 70 feet away from the player. The pipes being enclosed in a swell-box, most marvellous effects of distance and echo may be produced. This feature of the organ will doubtless prove one of the most charming and attractive. Another novelty will be found in the Stage organ, which will be placed on a side wall of the stage sufficiently high to allow head room beneath. The design of this adjunct is to assist the chorus in operatic and choral performances, and at times it will be of inestimable value. The pipes will be enclosed in a swell-box with a special view to protecting them from dust. This organ, like the Echo organ, will be played from one of the keyboards in the orchestra, by means of electric action. Perhaps the most striking novel feature of the entire organ will be the Cathedral Chimes, suspended in an elevated position above the stage, or one of the "fly galleries." They will consist of twenty-five heavy seamless, drawn-brass tubes of proper length and size, which will be struck by hammers actuated by pneumatics, controlled by electric action from the Solo organ keyboard. The compass of the Cathedral Chimes will be two complete octaves from tenor F up, which will enable the player to make innumerable changes.

A set of Carillons, composed of forty-four steel bars furnishes still another item of special interest, which in orchestral transcriptions and other brilliant concert pieces will prove particularly pleasing to the ear.

The following is a detailed specification:—
GREAT ORGAN (Four and one half-inch pressure).—Double Diapason, Contra Gamba, First Open Diapason, Second Open Diapason, Gem- (170)

shorn, *Viola di Gamba, *Viola d'Amour, Principal Flöte, *Doppel Flöte, *Quint, Octave, *Gambette, *Flute Harmonique, *Octave Quint, *Super Octave, *Ophicleide, *Trumpet, *Clarion (61 pipes); *Mixture 4 and 5 ranks (193 pipes); *Schaff 3 and 4 ranks (220 pipes).

* Included in the Choir swell-box

SWELL ORGAN (Four-inch pressure).—Double Dulciana (lowest 8 pipes stopped), Bourdon (treble and bass, split knob), Open Diapason, Viola Diapason, Spitz Flöte, Salicional, Äoline, Flute Harmonique, Clarabella, Stopped Diapason, Octave, Salicet, Hohl Flöte, Flauto Dolce, Flageolet, Contra Fagotto, Cornopean, Oboe, Vox Humana, Clarion (61 pipes each); Vox Celestis (49 pipes); Cornet 4 and 5 ranks (281 pipes); Acuta 3 ranks (183 pipes).

CHOIR ORGAN (Three and one half-inch pressure and enclosed in a separate swell-box).—Double Melodia (lowest 10 pipes stopped), Open Diapason, Geigen Principal, Dulciana, Flauto Traverso, Lieblich Gedekkt, Quintadena, Octave, Fugara, Flute d'Amour, Nazard, Piccolo, Euphone, Tromba, Clarinet (61 pipes each); Dolce Cornet 5 ranks (305 pipes); Carillons (from tenor F up, 44 steel bars).

SOLO ORGAN (Eight-inch pressure and enclosed in a separate swell-box).—Stentorphone, Violoncello, Concert Flute, Viola, Flute Octaviante, Hohl Pfeife, Piccolo Harmonique, Tuba Major, Bass Horn (basset clarinet), Tuba Mirabilis, Orchestral Oboe, Orchestral Clarinet, Cor Anglais, Tuba Clarion (61 pipes each); Cathedral Chimes (25 Bell Tubes).

ECHO ORGAN (Three-inch pressure). Situated at a distance, enclosed in a separate swell-box and played from Solo keyboard).—Quintatene, Keraulophone, Dolcissimo, Unda Maris, Fern Flöte, Dulcet, Flauto Traverso, Horn, Oboe, Vox Humana (61 pipes each); Armonia Ätheria 4 ranks (244 pipes).

STAGE ORGAN (Three and one-half-inch pressure. Located on stage, to accompany chorus, and played from Solo keyboard).—Open Diapason, Doppel Flöte, Octave, Trumpet (61 pipes each).

PEDAL ORGAN (Five and three and one-half-inch pressures).—Double Open Diapason, Bourdon, First Open Diapason (wood), Second Open Diapason (zinc, fifteen inches diameter), Dulciana, Violone, Stopped Diapason, Quint, Octave, Violoncello, Flute, Octave Quint, Super Octave, Contra Bombard, Trombone, Serpent (free reed), Contra Bassoon, (30 pipes each); Mixture 3 ranks (90 pipes).

COUPLERS.—Swell to Great, Choir to Great, Solo to Great, Swell to Choir, Swell Octaves on itself, Solo Octaves on itself, Solo to Pedal, Swell to Pedal, Great to Pedal, Choir to Pedal.

MECHANICAL ACCESSORIES.—Swell Tremulant, Choir Tremulant, Solo Tremulant, Echo Tremulant, Echo Organ Ventil, Stage Organ Ventil, Combination Release, Crescendo and Diminuendo Indicator, High Pressure Wind Indicator, Medium Pressure Wind Indicator, Low Pressure Wind Indicator, Belt Shifters, Engineer's Signal.

ROOSEVELT PATENT AUTOMATIC ADJUSTABLE COMBINATION ACTION.—Seven Pistons over Great Keys affecting Great and Pedal Stops, Eight Pistons over Swell Keys affecting Swell and Pedal Stops, Five Pistons over Choir Keys affecting Choir and Pedal Stops, Five Pistons over Solo Keys affecting Solo and Pedal Stops, Five Pedals affecting Pedal Stops and Pedal Couplers.

PEDAL MOVEMENTS.—Full Organ Pedal (to draw all speaking stops without throwing out the knobs), Pedal Ventil to silence any adjustable selection of Pedal Stops without throwing in the knobs), Solo "Off" Echo "On" on Ventil, Solo to Great Reversible Coupler, Swell Octaves Reversible Coupler, Solo Octaves Reversible Coupler, Solo to Pedal Reversible Coupler, Great to Pedal Reversible Coupler, Balanced Swell Pedal, Balanced Great and Choir Pedal, Balanced Solo and Echo Pedal, To close all boxes, To open all boxes, Crescendo Pedal and Diminuendo Pedal (affecting the entire instrument).

Roosevelt Patent Electric Action used.

SUMMARY.—Great Organ : 20 stops, 1,611 pipes.—Swell : 23 stops, 1,733 pipes.—Choir (Carillons) : 17 stops, 1,210 pipes.—Solo (Chimes) : 15 stops, 854 pipes.—Echo : 11 stops, 842 pipes.—Stage : 4 stops, 244 pipes.—Pedal : 19 stops, 630 pipes.—Cougles : 10 stops.—Mechanical Accessories : 13 stops.—Adjustable Combination Pistons : 25 stops.—Pedal Movements : 20 stops.—Total : 177 stops, 7,124 pipes, 69 Bells.

The stops of the different departments are symmetrically grouped, beginning always with those of the lowest pitch, and arranged in such a manner that the reeds all come nearest the keys, thereby being most accessible to the player. The couplers and mechanical accessories are all placed over the fourth manual, and arranged with equal care in their order. The pedal movements are located in accordance with the same system, and the combination pistons are situated over instead of under the manual they are intended to affect, a plan which will doubtless meet the approbation of every organist.

The seven different departments of the organ, namely : Great, Swell, Choir, Solo, Pedal, Echo, and Stage organs, are all controlled from the keyboards in the orchestra by means of the Roosevelt Patent Electric Action. The keybox, which is a marvel of compactness, will extend downward to the basement floor beneath, and in this extension the great labyrinth of Combination Action and Electric Contacts will be contained. Every particle of this action, however, is

easily accessible from the four sides of the column, and notwithstanding the magnitude of the organ and its wealth of mechanical resources, yet the system of construction is a paragon of simplicity and perfection.

ANCIENT ORGANS.

By J. F. ROWBOTHAM.

(Continued from page 166.)

Next as to the number of pipes which these ancient organs contained, and the number of keys on the keyboard. The accounts of the Latin and Greek writers, from which we have gathered much of the above narrative, though sufficiently full and satisfactory on the other points that we have discussed, are provokingly reticent on this final question which enables us to complete our conception of the ancient organ. Optatian, a court poet of the time, wrote a poem on the organ to please the then Emperor of Constantinople, who was a great lover of the instrument. Without saying a word in his poem beyond the merest platitudes about harmony, heavenly symphony, and so on, Optatian has yet contrived, by an absurd conceit, to furnish more valuable information in a short compass than all the theorists and musical writers of his day convey. He has so arranged his verse that it shall represent the actual appearance of an organ itself. His poem bears an analogy to those bright masterpieces of wit, better known to last century than to this, which arranged drinking-songs in the form of wine-glasses, and love sonnets with the type so disposed as to imitate a heart, and so on. The first verse is of many letters, the second of one letter more than the first, the third of one letter more than the second, and so on, increasing by one letter each verse, so that the appearance of the lines exactly imitates the gradual rise of the front pipes of an organ, pipe after pipe. And to these he has appended shorter verses, all of the same length, which stand for keys; and one is at the bottom of each pipe. Now there are twenty-six verses in all, and twenty-six keys to match. In this way we know infallibly the compass of the ordinary organs at Constantinople in the time of Optatian.

Taking a step from Constantinople to the court of Charlemagne at Aix-la-Chapelle, we can easily and reasonably assert that this organ, built after the model of the ambassadors, had twenty-six keys, perhaps more, but certainly not less. As to the number of its pipes—since it could "roar as loud as thunder, and yet be reduced to the softness of a lyre or tinkling bell"—if we only credit it with one stop to perform the change from loud to soft, there must have been twice twenty-six, fifty-two pipes in the organ; if with two stops, thrice twenty-six, seventy-eight; and so on.

Built, then, in this form, and after the pattern of the famous instrument at Aix-la-Chapelle, organs began to be multiplied throughout France, and from thence through Europe at large. In the shape we have described them they were a compromise between the water-organ and the wind-organ; and the latter seemed now to have effected a permanent lodgment in organ-building, and to have begun the career of triumph over the rival form, which it was eventually to oust from any partnership in the instrument at all. Yet, so conservative are men, and particularly organ-builders—if we may judge from the present instance—that the water-organ, pure and simple, was again and again returned to in the future, as if the utility of bellows was entirely out of the question. In the reign of Louis the Pious—Charlemagne's successor—we hear that the combined wind and water-organ had quite dropped out of fashion again, and nothing but water-organs were being built all over the land. The leading organ-builder of the time was named George the Venetian, and of all the numerous organs which he supplied to the churches and chapels of France, by the command of the King, not one was there which was not a water-organ of the most approved and indisputable type. This epoch was plainly one of retrogression for the art of organ-building, and similar epochs of retrogression followed at intervals afterwards. Little by little the water-organ dropped completely out of use. The compromise between the wind and the water-organ of Charlemagne's day supplanted it everywhere, and finally this form began to give way before the genuine wind-organ, as we understand it to-day.

It was towards the commencement of the tenth century that bellows began to appear universally as the feeder of the organ, instead of the hydraulic mechanism which had held its own so

long. The unsteadiness and weakness of the bellows—the main objection in time past, and a drawback even in the present case when the bellows were still the same simple household bellows which are employed to light fires to day—this unsteadiness and weakness, then, of the blowing was counteracted by using a multitude of bellows at the same time to feed the organ, so that while one was filling another could be exhausting, and thus a constant current of air could be kept up. Or rather there were two ways to counteract the deficiencies of bellows:—The first was to use many bellows, as we have said, the second was to make the organ so small that one pair of bellows was sufficient to feed it. And both these plans were adopted. And the first tended to produce enormous organs, far larger than any water-organ ever constructed; while the second produced organs diminutive. For in the first case it is plain that since the supply of wind was unlimited, now that the idea had occurred of multiplying bellows indefinitely, there was no limit also to the size of the organ. And a remarkable spirit that was passing over the architecture of this period was loudly calling large organs into requisition. For at the early part of the tenth century, the time we write of, the great Romanesque churches were beginning to cover France, England, Germany, and indeed the whole of Europe. And what could a puny organ do in the illimitable vaults of their roofs or the deserts of their aisles!

(To be continued.)

RECITAL NEWS.

CHURCH OF ST. ANDREW UNDERSHAFT, E.C.—A crowded congregation attended at the Harvest Festival Service on October 17th. A surpliced choir of seventy-five voices, consisting of St. Andrew Undershaft and Spitalfields Church choirs, and choir-boys of St. John, at Hackney Grammar School, accompanied by the Church Orchestral Society of twenty-one players and organ (organist, Mr. F. J. Yeatman, of Spitalfields Church), rendered the music in an excellent manner under the conductorship of Mr. W. M. Wait (organist and choirmaster of St. Andrew Undershaft).

THE NEW PUBLIC HALLS, ALBERT PLAGE, STIRLING.—Dr. C. E. Allum, organist of the Halls, gave the first recital of this season on the grand organ on 19th October. Programme: Overture to "The Occasional Oratorio," Handel; Communion in F, Grison; Grand Fugue in D major, Guilmant; Die Heinzelmannchen, Eilenberg; Capriccio in B flat, Filippo Capocci; Concert March in D major, Dr. Chipp; Organ Concerto in G minor, Handel; Larghetto from the Grand Symphony in D major, Beethoven; Turkish March from "The Ruins of Athens," Beethoven; Selections from "The Bohemian Girl," Balfé; Overture to "Le Domino Noir," Auber.

THE ABBEY CHURCH, SHERBORNE.—An organ recital was given by Mr. G. E. Lyle, organist of the Abbey, on Thursday, October 18. Programme: Offertory for the Feast of Pentecost, Ch. Collin; La Serenata, Braga; Overture to the "Occasional Oratorio," Handel; Reverie, Arthur Page; Offertory on a well-known Christmas Hymn Tune, G. E. Lyle; Fantasia Pastorale, Lefébure Wely; Military March, Beethoven; Slumber Song, L. Lacombe; Adagio from Symphony No. 4, Mozart; Concerto in G., Handel; Duo Poétique, J. Romano; March from "Athalie," Mendelssohn.

ST. BARNABAS, KENTISH TOWN.—On Saturday, Oct. 6, the weekly recital was given by Mr. H. A. Wheeldon, F.C.O., organist of Christ Church, Hendon. Programme: Allegro (from a Sonata), Mailly; Canzonetta, Nicodé; Introduction, Air and Varieties, Guilmant; Two movements, Massenet; Introduction and Fugue in C minor, Merkel; Musette, Turpin; Andante and March, Klein.

ST. MICHAEL AND ALL ANGELS, FOLKESTONE.—Organ recital given by Mr. J. H. Holloway, on October 18. Programme: Occasional Overture, Handel; Fiancee Pensive, Field; Tocata, Fugue and Fantasia, Bach; Adeste Fideles (Introduction, Air, Variations, Finale), A. Oake; Andantino in A flat, Schubert; Offertoire in G, Wely; Harmonious Blacksmith, Handel; Overture in E minor, Morandi.

LIVERPOOL.—Mr. W. T. Best gave a Recital at St. George's Hall, on the 11th and 13th inst. The programme included, Bourree, "Pastor Fido," Handel; Allegro (F minor), and Andantino (A flat major, Op. 94), Schubert; Capriccio (Organ Pieces, Book 6), Capocci; Theme with Variations (D flat major), Noble; Arietta and Fuga Graziosa (G major), Wesley; Overture, founded on the Austrian

Hymn, Haslinger; Allegro Moderato (Organ Pieces, No. 4, A major), Smart; Airs, "Dove Sei?" (Rosalinda) and "Reportai gloriosa palma" (Atalanta), Handel; Organ Sonata (No. 1, E. Minor, Mendelssohn; Spanish Sarabande (A minor), Auber; Overture, "Gemma di Vergi," Donizetti.

NOTES.

Speaking of a recently-departed musician, a contemporary says:— "The late Mr. Frederick Gunton was laid to rest at Upton, near Birkenhead. He was born at Norwich in the year 1813, and received his early musical education from Mr. Pettit, who was himself a pupil of the well-known Beckwith. At the age of twenty-one he was appointed organist of Southwell Minster, where the late Dean Anson was a prebendary, and, on his appointment to the Chester Deanery, he offered Mr. Gunton the post of organist, which he held for thirty-six years. He raised the tone and style of the cathedral services at once, and he was unsurpassed as an executant, while the exquisite expression and finish of his playing was the admiration of the musicians gathered at the first re-opening of the Cathedral. When the nave services were instituted, Mr. Gunton lent for some time his own private organ, and did all in his power to promote the efficiency of the choir. It was to him that the appointments of Mr. Irons (the gifted nephew of Sir George Elvey) and of Dr. Joseph Bridge were due, both having been his assistants."

Mr. C. L. Williams, the organist of Gloucester Cathedral, is writing a church cantata, entitled "The Last Night at Bethany," for the Three Choir festival of next year.

Messrs. Cornish & Co., Washington, New Jersey, U.S.A., make a remarkable offer. They are ready to send for fourteen guineas an American organ with five octaves, fourteen stops, sub-bass, two octave couplers, and two knee-swells, in a black walnut case, carved and gilt. Ten days' trial is allowed, and if the instrument suits the purchaser is to send price and freight; if it does not suit Messrs. Cornish will pay freight charges both ways!

A Church paper observes:—"To judge from the absence of all Church music from the Art Exhibition, and of all references to music from the Congress itself, one would suppose that it is a matter of no moment. Yet one can hardly suppose that we are prepared either to abolish music from our services, or cease to take an interest in it. And nowhere in the world is Church music in such a pitiful condition as at Manchester."

"However, on the Saturday morning the eleven o'clock service at Manchester Cathedral was attended by a considerable number of the members of the Congress, and the service was rendered in the fullest choral sense, the anthem being, 'How goodly are Thy tents,' sung to Sir Frederick Ouseley's music. Musically, it was as worthy of the occasion as it was unlike Manchester."

In the course of a capital address on "Music of the Victorian Age," recently delivered by the Rev. Dr. Hunt, at Trinity College, London, on October 9, the subject of Church music was not overlooked.

COLLEGE OF ORGANISTS CALENDAR.

On Tuesday next the Library will be open from 7 to 9.

The dates given of following arrangements must be regarded as preliminary and may be subject to slight alterations:

November 6. Lecture at 8. December 4. Lecture at 8. January 8. F.C.O. Examination (Paper work). January 9. F.C.O. Examination (Organ Playing). January 10. F.C.O. Examination (Organ Playing). January 11. Diploma Distribution. January 15. A.C.O. Examination (Paper work). January 16. A.C.O. Examination (Organ Playing). January 17. A.C.O. Examination (Organ Playing). January 18. Diploma Distribution. February 5. Lecture. March 5. Lecture. April 2. Lecture. April 29. Annual College Dinner. May 7. Lecture. June 4. Lecture. July 16. F.C.O. Examination (Paper work). July 17, 18. F.C.O. Examination (Organ Playing). July 19. Diploma Distribution. July 23. A.C.O. Examination (Paper work). July 24, 25. A.C.O. Examination (Organ Playing). July 26. Diploma Distribution. July 30. Annual General Meeting.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.

(172)

The Organ World.

"THE PHYSIOLOGY OF PIANOFORTE PLAYING, WITH A PRACTICAL APPLICATION OF MR. W. MACDONALD SMITH'S APPARATUS."

A PAPER READ BEFORE THE MEMBERS OF THE COLLEGE
OF ORGANISTS, BY T. L. SOUTHGATE.

Mr. Chairman, Ladies and Gentleman,—I stand before you this afternoon mainly as the representative of someone else, rather than the author and demonstrator of a theory of my own connected with pianoforte playing. Mr. Macdonald Smith, whose investigations and views on the subject I shall endeavour to lay before you, resides at Oporto. He came to England a few months ago, furnished with a letter of introduction to me, and requested that I would examine his theory. Briefly, this deals with the classification and working of the particular muscles we make use of in playing the pianoforte; and further, in the production of certain apparatuses by which these muscles can be prepared for their special work, and this with a considerable saving of time compared to that usually consumed in this operation. By my advice he brought his scheme to the notice of some of our well-known London pianists. These gentlemen appear to think favourably of his theory, and it is considered to be of sufficient importance to justify its presentation for your consideration. I asked Mr. Smith to write down his remarks on the whole subject; these have been put into the customary form of your papers. I am also supplied with a set of the instruments he has invented for carrying out the design advocated—a novelty of these is that they give an audible signal when the precise work required to be done has been accomplished. I shall therefore have the honour of explaining and showing to you the action of these mechanical aids for developing and strengthening the muscles of the hand, and giving the fingers the necessary rapidity.

In bringing before the members of the College of Organists some considerations on the physiology of pianoforte playing, it may be stated that the object is first to direct attention to the special muscular movements which are required for that purpose, and secondly to submit for your examination and criticism some mechanical arrangements for speedily educating the hand, and rendering it fit for the work it has to perform on the popular instrument of our time. I have no intention of entering into a lengthy examination of the manifold details of all that is included under the general term "expression," but purpose to dwell principally upon the mechanical necessities of the pianist, and then to offer a few suggestions upon the way the best tonal effects are produced, and the feasibility of the subtle gradations of "touch" being acquired by those not naturally gifted with them. Nature has not intended us to be pianoforte players and nothing else, therefore the hands and fingers with which we are endowed require a long and intelligent training in order to permit them to perform music written for the pianoforte in a perfect way. Time is of vital importance in this matter. I need not stay to point out to you the vast amount of time that is necessarily consumed in the long process of rendering the fingers supple and strong. The cleverest and most eager pupil, under the most experienced masters, must of necessity devote many, many hours of precious time to this task. And even when proficiency is attained, considerable daily practice is required to maintain the high standard of execution that modern pianoforte music demands from the performer.

Permit me to remark that this is pre-eminently a labour-saving age. Time becomes more precious daily. The thousands and thousands of various machines that we possess amply prove how gladly we avail ourselves of time and labour-

saving appliances. I venture to think that if by mechanical helps the labour of the pianoforte student can be spared, he not only economises his physical strength, but will be enabled to save valuable time that can with signal advantage be devoted to the completer development of the intellectual side of pianoforte playing.

I shall preface the theory I have to submit to you with a few remarks upon the hand.

This organ, important though it is, is not naturally suited for playing the piano. The thumb is short; with its lateral movement it is certainly very convenient for playing "scales," indeed, it is difficult to imagine how we could play them without employing it. The other fingers are all of different lengths and of varying strengths; owing to our constant use for every day purposes of the first two, the third and fourth are extremely weak. And the fact that the thumb is *never* used for an "up and down" movement, except in piano playing, and it will be perceived that we have an irregular combination of fingers which require a vast amount of training before they can be made equal in strength, and able to play a scale evenly.

Remarkable liteness of hand and finger from constant exercise is well exemplified in the case of Indian artisans. Sir Monier Williams, in his work on "Religious Thought and Life in India," says: "Perhaps the great secret of the beauty of Indian art lies in the suppleness and flexibility of Indian fingers, and the consequent delicacy of Indian manipulation." Of course the constant use of the hands and fingers in dexterous work for generations has had its effect in rendering them so flexible. Sir Monier goes on to say: "The hand of the commonest menial servant in an Indian household is often as delicately formed as that of the most refined aristocratic beauty at a European court. . . . We must go to India for the best illustration of the truth that the human hand is the most wonderful of all machines. In Europe manufacture is no longer, as it ought to be, according to its Etymology, hand-work. But in India the hand is still the chief implement employed, and a fervent hope may be expressed that no European machinery may soon take its place." . . . "In the manufacture of Decca muslin," he says, "the Hindu artisan is absolutely unrivalled. With a loom of the simplest construction, formed of a few rough sticks and reeds, he produces something which no European machinery can equal, for the mysteries of his craft" (and, we might add, the inherited suppleness of finger and perfect development of hand) "have been transmitted from father to son for thousands of years."

With ourselves, after a few dozen generations of people who do all their manufacturing by machinery, whose women no longer use their fingers for sewing, but knit and sew with machines, it is quite possible that our hands will lose their dexterity, and degenerate into awkward appendages hardly capable of independent movement from the arm. Even now it may be noticed that few persons possess independent control over the muscles of the arm, and feel a difficulty in straightening it firmly without stiffening the wrist and fingers.

To come to the anatomical side of pianoforte playing, it should be noted that *the movements of the fingers, hands, and arms are effected by the sudden and regulated contraction of certain muscles*. These, in order to produce the rapid movements required, must be used frequently and rapidly, or they will become sluggish in obeying the will-power which causes them to act. Suppose we take a short rapid succession of notes forming what is called a scale. A good player can put his fingers down at the rate of sixteen successive and clear notes in each second. A less proficient one can accomplish perhaps twelve. But the latter can, *in his mind*, play twenty notes a second, only it is of no good his willing to do this, for the muscles of his fingers *will not obey at that rate*. It is true

that if he practises any difficult passage slowly for a number of times he is soon able to play it at a much greater rate. This law is, however, subject to what might be termed *an inherent capacity for repetition*. In the case of the muscles being wanted to execute a certain succession of movements which they have frequently done before, it is certain that these will be automatically performed with much greater rapidity than can a *new* succession of muscle movements. For this mechanical and monotonous system of learning it is certainly desirable to substitute a more rational one, and thus give the performer only a small fraction of the labour required for acquiring execution by rote.

It must be remembered that, quick as is *thought*, it does not act upon the muscles instantaneously. The acts of volition are first given from the brain to an automatic system of nerve centres, these transmit the stimulus to the extensor and flexor muscles of the fingers, causing them to contract, but the process takes a preceptible time.

Each person has a certain well-defined "rate of finger movement." This may be easily expressed by the number of clear notes he can play in one second, so long as such notes do not belong to a sequence which he has learned to play by rote. A simple experiment seems to prove that the fingers cannot be made to strike, either separately or together, faster than at the rate of a certain number of notes per second. This number varies with the individual, and may be increased by exercise, but for a good pianist ought not to be less than sixteen.

Experiments show that the shortest time in which one can play a group of chords as crotchets is also the shortest time in which can be played the group of triplet quavers containing the same notes in arpeggio fashion. The ligaments and joints of the hand must be loose and all the fingers reasonably strong and equal in order to try this experiment satisfactorily. If a metronome is used to increase gradually the tempo of playing this passage, it will be found that the clearness of the crotchets will become "blurred" at the same time as that of the quavers. The crotchets must not be played from the wrist, but with the fingers lifted well up—and the experiment will not answer for those who have practised much *technique* in thirds. The rate of finger movement can only be increased by taking each muscle separately and obliging it to contract in a very short space of time. As an authority on *technique* has said:—"The object of the gymnastics should be the production of the greatest possible muscular contraction (or extension) in the shortest possible space of time."

Only under the supervision of a careful and intelligent teacher can a pupil acquire the indispensable habit of lifting and depressing the fingers *very* rapidly. Most pupils are taught to practice slowly at first, and many never attain the execution of rapid passages except "by rote." It is difficult to obtain independent command over each and every muscle. As it is a physiological rule that the function of an organ increases with its use, it follows that by exercising to its utmost degree the rapidity of nerve transmission and muscular contraction, this rapidity will soon be materially increased and the muscle developed. Incidentally it may be remarked that although the muscles of women are weaker, their finer nervous system gives them more rapid control over them than takes place amongst the sterner sex.

There is no occasion to trouble you with long names and descriptions of the muscles and bones of the hand. But it is necessary to learn to appreciate certain essential facts. If you look at this anatomical drawing it will be perceived that each finger, including the thumb, has a muscle to raise it and another to depress it. If contracted both at the same time, the joint action of the two muscles, pulling the tendons along the sides of the joints, keeps the finger stiff. When both are released the fingers are in a state of balance, perfectly loose—provided the cartilages are supple. The muscles which effect

this are attached to the bones of the forearm; it is the tendons only from them that pass through the wrist, and are inserted in the joints of the fingers. There are other muscles arising from the elbow which are inserted in the hand at the wrist and which raise the hand from the wrist-joint. A corresponding set of muscles on the lower side depress the hand. The thumb has special muscles to give it the power of "opposing" the fingers; in pianoforte playing these muscles are wanted for the "turning under." The arm is furnished with many muscles which permit of its placing the hand in any required position at the keyboard.

Very important for playing are the muscles of the hand, by contracting which the fingers are moved *laterally*. These are situated between the fingers, near the base, and are usually very weak, unless specially developed. Practically they give the fingers the power of moving to the right notes. I have given this slight description of the muscle in order to point out some difficulty in playing. In the first place, a student finds it almost impossible to contract the muscle of his arm without at the same time stiffening his wrist and fingers; this is owing to the use he makes of these muscles in ordinary avocations. Another difficulty is this: when the hand is raised from the wrist, both the "wrist-muscle" and all the finger muscles are employed to effect it. The wrist-muscle should be independently at the command of the performer, and in this operation the fingers ought to be perfectly free. Few attain a good wrist action; they do not go to work the right way to strengthen and obtain independent command over it, and end by playing with stiff fingers, and often a stiff wrist. It is very necessary to overcome the natural stiffness of the wrist. Some of the *ligaments* of the hand are important in pianoforte playing. Those at the base of the fingers, which prevent the latter from opening widely, are a hindrance to rapid playing, and required to be stretched. There is great inequality in the development of the muscle of various fingers; so it is necessary that the weak muscles should be exercised gymnastically, in order to bring them equal to the other stronger ones.

(To be continued.)

ORGAN PLAYING FIFTY YEARS AGO.

In his admirable lecture on Music of the Victorian Era, the Rev. H. G. Bonavia Hunt, Mus. Doc., observes:

"I will ask you to go with me one Tuesday morning to Christ's Church, Newgate Street. As we approach we hear the strains of the organ, but it is only a private performance; and on going to the organ loft we see two eminent men, one an elderly man, the other quite young; he is under thirty. The younger man is playing the organ. He is evidently extemporising, and his companion is listening with very great interest. It is very strange at that date to hear a foreigner playing the organ in such a good, solid English style, and this seems to strike those who are listening. This young man also plays the G minor Fugue (Bach), and he turns round and asks to be supplied with a new subject. The elder musician writes one on the spot and gives it to him. The player begins, and having introduced it in the various parts, employs all the devices of a fugue, until he brings in the stretto and winds up, you may be sure, with an effective coda. The elder man, although he was led to expect a great deal from the younger genius, is evidently greatly impressed. I dare say you have divined that the young man at the organ is Felix Mendelssohn: the older man at his side, the one who gave him the subject to extemporise upon, is Samuel Wesley. Wesley has now seen the last of Mendelssohn, and almost the last of this world, because, before 1837 is out, he will have been gathered to his fathers. He, however, has left England a great legacy. At this very time, his son, Sebastian, is organist at Exeter Cathedral, and has already begun to compose some wonderful anthems which will make him famous. Speaking of Mendelssohn leads me to refer to this visit of his as being productive, in him, of very great artistic results. Yes, it was a great experience for him."

I suppose no other foreign composer was ever welcomed with such intense enthusiasm, never had so spontaneous a reception, as young Mendelssohn. He and Sterndale Bennett from this time forth were fast friends, to the great profit of both. We afterwards hear of Bennett being at Leipzig, and we know that Mendelssohn was there, and we hear of Mendelssohn being worshipped so much by the young ladies that, when he had to conduct at a festival, he was led by a troop of these engaging damsels to the conductor's throne, and, having been gently and gracefully placed upon his seat, he was crowned, all the young ladies standing in admiring attitudes around him. To proceed. What was the state of church music at that time? I am afraid that it was very much behind other departments of the musical art, if the records of the times are to be trusted. We have a paper like the 'Athenæum' loudly lamenting the decline of organ playing. They suppose that there is only one man who is master of his instrument, and that is Samuel Wesley, who so soon after died. He, about that time, had written an organ fugue which, it was supposed, very few organists could play, and that was the occasion for the remark of the 'Athenæum': that organ playing had very much gone down. As regards psalmody, we know what the condition of that was fifty years ago. If you look at the psalm tunes, you will see that they abound with little grace notes, which, at the present day, would be considered very ludicrous. Cheetham's psalmody and Rippon's hymns were very favourite sources of sacred melody.

Some interesting events took place about this time. In 1838 there is a new organist at St. Paul's Cathedral: his name is Goss. He is a very modest man, and has not done much, but it is charitably hoped he may prove a suitable occupant of that distinguished post. Then, again, something is done in the way of encouragement of composition. About the time the occupant of the Gresham chair, Professor Taylor and Mr. R. J. S. Stevens, well known in connection with glee writing, had conceived the idea of encouraging sacred composition, and they did what was done by other organisations of to-day—offered a prize for the best anthem from year to year; and in 1838 we find mention of a new prize anthem called 'Out of the Deep,' and the winner of the prize was almost a boy. He held the organistship at that time of St. Peter's, Islington. His name was Edward John Hopkins."

THE MONSTER ORGAN FOR CHICAGO.

The following additional particulars will doubtless be read with interest:—

The Roosevelt Patent Adjustable Combination Action, has been called "the event of the age in organ building." Any combination of manual and pedal stops, together with their corresponding couplers, may be set at any moment by drawing the desired combination and then pulling outward (about a quarter of an inch) the piston upon which it is desired to have the combination set. Whenever this piston is pushed in it will always draw the exact combination selected when the piston was pulled out. In this way as many combinations for each manual and the pedal with their couplers may be set as there are pistons. In case a change in any combination may be desired, it is only necessary to draw the desired combination at any time, and lock it with one of the pistons. Since this mechanism moves the knobs themselves and releases itself at the close of the action, the knobs can be operated by hand in conjunction with the combination action, which is not the case with that form which fails to move the knobs. The five adjustable Combination Pedals act on the pedal stops and pedal couplers in a similar manner to the mechanism of the pistons.

A most valuable and ingenious contrivance is the Full Organ Pedal, which brings on instantly every speaking stop of the entire organ by simply locking the pedal down. The registers are not disturbed in the least, therefore when the pedal is unhooked the condition of the organ remains precisely as it was before using the pedal, unless the combinations have meanwhile been altered. A startling *sforzando* is thus obtained with the least possible effort, and no derangement of the stops is occasioned. An organist thoroughly skilled in handling this instrument will frequently have occasion to use the Pedal Ventil, which silences any adjustable selection of pedal stops, without, however, throwing in the knobs. By this clever device he need never be caught with a loud pedal organ on when he needs instantly a soft stop, and in many other ways this pedal will be found exceedingly useful.

The Crescendo and Decrescendo Pedals are of a novel character, and furnish complete control over the entire instrument. By a single stroke on the former pedal a gradual crescendo or increase of tone, from the softest stop to the full organ, including all couplers, is obtained, the rapidity of the crescendo being regulated by the degree of speed used in pressing down the pedal. A decrescendo or reverse effect, is accomplished by using the other pedal. Pneumatic power is the medium through which this mechanism is effected, and this also moves the stop-knobs, without however locking them or preventing their simultaneous operation by hand. Directly above the uppermost manual will be placed a dial to indicate the exact amount of organ being used. The pedal ventil: Solo off and Echo on, is another clever contrivance by means of which the fourth manual acts in the double capacity of a keyboard for the Solo and Echo organs. By locking this pedal down the electric current is cut off from the Solo organ, and in like manner the order is reversed by releasing the pedal. The duality of this keyboard obviates the necessity of having a fifth manual. Practically the present system is far more convenient for the player. Particular attention is called to the unusual number of swell-boxes. Every stop in the entire instrument, excepting the pedal organ and seven foundation stops of 16, 8 and 4 feet pitch, is inclosed. Separate swell-boxes are used for the Swell, Solo and Echo organs, while the entire choir organ is also enclosed in a box together with all the great organ, excepting the above-mentioned stops. The boxes are controlled by three balanced pedals centrally located back of the pedal keys in such a manner that they can be operated with either foot, or simultaneously with both feet. At the right of these balanced pedals will be found an ordinary pedal to close all the boxes, and another to open them altogether. It can readily be seen that the most perfect, and at the same time the most tremendous crescendo and diminuendo are hereby possible to an extent never before equalled, while the peculiar and novel effect of closing one box gradually while opening another will be extraordinary. Such an effect to the ear has been likened to the impression produced upon the eye by dissolving views. The Roosevelt's Patent Wind-chests, which will be exclusively used in the Auditorium organ, are conceded by experts to be the most perfect of the kind yet constructed. These wind-chests may be briefly described as *tubular-pneumatic* in principle and action, affording a separate pallet for each and every pipe. The advantages of this system are many; it renders the action light, sensitive and agreeable, the partial drawing of a stop is in possible, it is simple and durable in construction, but of paramount importance is the remarkable "repetition" which it guarantees.

One long side of the basement under the auditorium floor is to be devoted to the bellows, which will be driven by electric motors. These bellows, of which there will be two or three large ones for the manual and pedal wind, and a somewhat smaller one for the high pressure Solo organ and pneumatic work, will all be operated by belts from one main line shaft, which shaft will be driven by a large electric motor. An arrangement called the automatic belt-shifter will be used, which connects each bellows to the main shaft by means of a tight and loose pulley and shifting belt, the shifting of which will be controlled by the rise and fall of the bellows, so that, though the shaft maintains a uniform speed, the feeders will operate only as demanded by the actual consumption of wind. In the room with the main electric motor, which drives the bellows shaft, will be another electric motor to propel the specially wound dynamos which are to generate the currents used in operating the organ. All the air from the main bellows will pass through regulators, of which their will be one for each manual department in the organ, and two for the pedals. These regulators, together with a free use of concussion bellows, will afford perfectly steady wind under all circumstances.

The pitch of the instrument is to be what is known as the French Normal Diapason, which is the standard of all the leading orchestras of Europe and America and which has long been adopted by Mr. Roosevelt.

The contract provides that every department of the organ shall be played from the keyboards in the orchestra. A suggestion had been made, however, that the stage organ be also provided with its own independent keyboard, and that the Cathedral Chimes be controlled from this keyboard on the stage as well as from the main one in the orchestra.

The cost of the auditorium organ will not be far from £9,000, and its completion is stipulated for the 1st of December, 1889.

The Harvest Festival Service at St. Andrew Undershaft, Leadenhall Street, E.C., were held on Wednesday evening, Oct. 17, and Sunday Oct. 21. On the Wednesday the choir of St. Andrew Undershaft was augmented by the Choir of Spitalfields Church and Choir-boys of St. John-at-Hackney Grammar School, and friends, numbering together 75 voices. The accompaniments were played by the "Church Orchestral Society," of 21 players and organ—organist, Mr. J. F. Yeatman (organist of Spitalfields Church)—conductor, Mr. W. M. Wait (organist of St. Andrew Undershaft)—Sermon by the Rector, the Lord Bishop of Bedford, and in aid of the East London Church Fund. There was a crowded congregation.

SPECIFICATIONS.

HAMMERSMITH.—Description of organ erected in St. John's Church, by Messrs. Bevington and Sons, Soho, London.

GREAT ORGAN.—Open Diapason, Gamba, Stopped Diapason, Claribel, Principal, Twelfth, Fifteenth, Sesquialtera various, Trumpet.

SWELL ORGAN.—Double Diapason, Stopped Diapason, Principle, Wald Flöte, Full Mixture various, Oboe, Cornopean.

CHOIR ORGAN.—Dulciana, Lieblich Gedact, Spitz Flöte, Cremona, Tremulant.

PEDAL ORGAN.—Bourdon, Open Diapason.

COUPLERS.—Swell to Great, Swell to Pedal, Great to Pedal.

Three Composition Pedals to Great, Two Composition Pedals to Swell Organ. Tubular Pneumatic Action to Pedal Organ, and Part of Great.

SUMMARY.

GREAT ORGAN : 9 stops.—SWELL : 8 stops.—CHOIR : 4 stops.—PEDAL : 2 stops.—COUPLERS : 3 stops.—TOTAL : 26 stops.

RECITAL NEWS.

GLASGOW.—Organ recitals have been given at the International Exhibition during the week ending Oct. 27th, by Mr. T. E. Senior, F.C.O., L.R.A.M.

The following is Saturday's programme : 1. Larghetto (from Quartet in B flat.) Mozart; 2. Andante Rustico (Fantasia.) Dussek; 3. Prelude and Fugue, D minor, E. M. Lott; 4. Impromptu, E major, W. S. Bennett; 5. Polacca in A, H. von Bülow; 6. Song, "Rose softly blooming," Spohr; 7. Fuga, A minor (from 2nd Sonata) Capoccia; 8. Selection from "Il Trovatore," Verdi; 9. Easter March, G. Merkel.

ST. SAVIOUR'S, DENMARK HILL.—The harvest festival took place on the 4th and 7th inst. The following services and anthems were rendered by the choir, who sang as a well-trained choir should sing : Service in D, Garret; Tours Anthem in F, Communion Service, Stainer; O taste and see, Goss; "Intrito," Stainer; Awake the harp, Haydn. Organ recitals were given by the organist, Mr. J. Kipps, A.C.O., who played in his usual skilful manner. From his selection we note the following : Offertoire in D, Batiste; Andante, Wely; selection from the "Stabat Mater," Rossini; Elevation, Guilmant; selection from "Redemption," Gounod; fugue on the name of Bach, Schumann. The church was tastefully decorated and the congregations were large on each occasion.

BRISTOL CATHEDRAL.—The annual festivals of the parish choirs associated with the Church Choral Union took place on the 11th inst. The number of voices taking part in the choir was 400.

DARLINGTON.—The Harvest Festival services was held in St. John's Church, on October 18 and 21, when Mr. C. Stephenson, A.C.O., played the following pieces :—Andante, Wely; Jubilant March, Frost; Communion, Clark; Andante, Dubois; Andantino, Thomas; Andante, Benoist; Pastorale, Mullineux; Fugue in B minor, Töpfer; Andante, Lachner; Harvest Thanksgiving March, Calkin.

DERBY.—Mr. S. Round, F.C.O. gave a recital at St. Luke's Church on Thursday, Oct. 18, to a large congregation, when the following formed the programme :—March Pontificale and Fuge in D major, Lemmens; Andante in D major, Archer; Toccata in A flat major, Hesse; Offertoire in G major, Wely.

CORRESPONDENCE.

EXAMINATIONS IN LITERARY WORK.

(To the Editor of the *Organ World*.)

SIR,—Some weeks ago one of your correspondents writing on the subject of Organists and the Clergy, pointed out that the good work done by the College of Organists would have the tendency to increase clergymen's respect for organists. I am quite sure of this; but I have often thought that the College, besides holding examinations in music, might, with excellent results, have examinations in

literary work. The effect of holding such examinations would be to raise the College still higher in the public (and clerical) estimation, as well as to improve the *status* of organists themselves. Do not let me be misunderstood to propose that the examinations in literary work should be compulsory; I should not for an instant think of suggesting that. But I think it should be *at the option of candidates* for diplomas whether they will sit for the examination or not. Insisting that candidates for a musical degree shall previously pass a stiff examination in literary work—though it is the plan of the universities—is about as unreasonable as it would be to expect candidates for the B. A. degree to pass a stiff examination in music. If a candidate for a College of Organists' diploma passed the examination, it might be inserted on his *testamur* and appear in due course in the printed lists of Fellows and Associates. So that while the examination would be entirely optional and would not in the slightest degree affect the value of the diplomas, from the musician's point of view, the importance of a general education would (very properly) be recognised by the College. I may add that reading for the examination would not be unprofitable work for men who might contemplate some day trying for their Mus. Bac. A cathedral organist once remarked to me that clergymen were getting to be fond of having B. A.'s for their organists. And certainly these gentlemen are appointed to good positions. The universities—though indeed they carry the idea to an unreasonable length—require that candidates for musical degrees shall pass an examination in literary work. And one cannot help feeling, and respectfully suggesting, that the College of Organists should do something to promote the general education of church musicians. This the College might do, without in any way altering their present arrangements, by introducing the system of optional examinations in literary work.—Yours, &c.,

ORPHEUS.

It is an open secret, that some leading men of the College of Organists have long held opinions similar to those admirably expressed by "Orpheus." The remarkable growth of the College examinations and the high estimation in which they are held, may in course of time lead to further developments. All the same the college council will assuredly take no step not justified by the sound judgment and long-tried experience, which the public well know characterise their proceedings with regard to the work of the institution they are called upon to govern.

NOTES.

A contemporary in a series of articles on the Novello Family, and speaking of the life and labours of the founder of that distinguished family, observes :—Distinguished literary, as well as musical society was to be met in the Novello drawing room at 240, Oxford Street, Charles and Mary Lamb, Shelley, Keats, Leigh, Hunt, Hazlit, and Coulson being frequent guests. Charles Lamb alludes as follows to the evenings spent by him with his musical friends in his charming Elia essay, *Chapter on Elia*: "Something like this scene-turning I have experienced at the evening parties at the home of my good Catholic friend, Nov—, who, by the aid of a capital organ, himself the most finished of players, converts his drawing room into a chapel, his weekdays into Sundays, and these latter into minor heavens."

COLLEGE OF ORGANISTS CALENDAR.

On Tuesday next the Library will be open from 7 to 9.

The dates given of following arrangements must be regarded as preliminary and may be subject to slight alterations :

December 4. Lecture at 8. January 8. F.C.O. Examination (Paper work). January 9. F.C.O. Examination (Organ Playing). January 10. F.C.O. Examination (Organ Playing). January 11. Diploma Distribution. January 15. A.C.O. Examination (Paper work). January 16. A.C.O. Examination (Organ Playing). January 17. A.C.O. Examination (Organ Playing). January 18. Diploma Distribution. February 5. Lecture. March 5. Lecture. April 2. Lecture. April 29. Annual College Dinner. May 7. Lecture. June 4. Lecture. July 16. F.C.O. Examination (Paper work). July 17, 18. F.C.O. Examination (Organ Playing). July 19. Diploma Distribution. July 23. A.C.O. Examination (Paper work). July 24, 25. A.C.O. Examination (Organ Playing). July 26. Diploma Distribution. July 30. Annual General Meeting.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.
95, Great Russell Street, Bloomsbury.

The Organ World.

"THE PHYSIOLOGY OF PIANOFORTE PLAYING,
WITH A PRACTICAL APPLICATION OF MR. W.
MACDONALD SMITH'S APPARATUS."

A PAPER READ BEFORE THE MEMBERS OF THE COLLEGE
OF ORGANISTS, BY T. L. SOUTHGATE.

(Continued from page 174.)

As the result of observing the effect of the general system of teaching, as carried out by the majority of pianoforte professors, I beg to comment upon what appears to be a fallacy with which beginners frequently commence their curriculum. A child's fingers are weak—so weak that he will use every subterfuge in order to employ any other power than that of his finger in striking a note. Frequently the fourth finger is played by turning the hand half over and using the weight of the arm, and the third finger invariably brings one or two others with it, being incapable of independent action. But the worst of all is the thumb; this the child cannot wield in anything like a proper fashion. To play a note firmly with it, he turns the whole hand over, and uses the weight of the arm for a decided "dig." He has never before used the thumb in the manner required to play a note—he has used it to grasp things with, always opposing the *face* of the thumb in doing so; now he has to present the side of the thumb to the note. In every movement he has hitherto made, it has been the muscle of the *ball* of the thumb he has used. Yet he possesses a muscle which, if strong enough, would effect the movement required with perfect ease. There are many very good players who yet do not strike a note with the thumb without bringing a little of the side action into play.

Allow me to give you an instance of what has been done lately to prove that such difficulties are best overcome separately, and away from the piano. An experiment was made lately in America by Mr. Richard Zwecker, Principal of the Philadelphia Academy, and is mentioned in an interesting pamphlet upon "The Philosophy of the Legato Touch" by Mr. James Brotherhood, inventor of the "Technicon." Mr. Zwecker says referring to an experiment made with a young girl, twelve years of age, *who had never touched the piano*: "She practised for two months under my own supervision upon the *hand gymnasium only*, from one half to a full hour each day. At the end of the two months I took her to one of my teachers in the primary department, asked her to examine this pupil and to report to me how she compared with children of her age who had studied on the piano alone. Her report was that the fingers of this young girl were as far advanced as those of a pupil who had taken one year's lessons at the piano, and her wrist as that of a pupil who had taken two years' lessons." The supervision of the principal in the use of the wrist gymnasium was perhaps necessary in order to prevent the pupil using it wrongly, though the time and labour saved was so great.

Marx, in his valuable work, "Music of the Nineteenth Century," say: "I think it by no means necessary that all technical study should be carried on at the instrument. It is not practice nor persevering effort that is detrimental to the sense for art; on the contrary, in art, as everywhere, labour and exertion increase and both elevate power and zeal; whereas superficial and indolent habits will relax and weaken them." Many professors agree that the gymnastic apparatuses hitherto employed have been liable to a certain wrong method of use. I venture to think a want is felt of an apparatus in which the pupil, even if left to use it by himself, can only exercise his muscles in the right way.

It is said that Mozart, in describing the gifts necessary for becoming a good pianoforte player, pointed to his head, his heart, and the tips of his fingers. My object is, if possible,

to render the said tips of the fingers capable of translating every wish of the head or heart, and that with as little labour as possible. The pupil who has never used his wrist-muscle, independently of his finger-muscles, for moving his hand, in attempting a free "wrist" action necessarily stiffens his fingers, with the result that they cannot move freely. A rapid passage in octaves is consequently an impossibility for him. A difficulty with many young beginners is that of keeping the fingers properly bent. The fingers naturally have an inclination to assume that position in which they almost constantly are—*i.e.*, almost straight; the balance of the muscular power on either side and a certain stiffness of joint are both causes of the difficulty of maintaining a bent position. But we might imitate for the correction of this mistake the process of bending a wire. If I want to bend a piece of steel wire into a circular shape, in order that it shall remain so when left to itself, I must first bend it into a much *smaller* circle with the ends overlapping to allow for the rebound. Similarly, if the fingers were exercised for a little while each day to bend almost *double*, the difficulty in question would soon disappear; the extensor muscle would be slightly stretched, and the joints rendered supple from the mere mechanical action of stretching the stiff cartilages which maintain them in position. Every form of art must be accomplished without apparent effort; this is true of pianoforte playing as it is of singing or painting. The *means* must be hidden from view, and with a reserve in hand of a greater power than the piece demands the production is made facile and without apparent effort.

In introducing a new theory it is always as well to know exactly what has been done before upon lines somewhat similar. I believe Mr. Smith is the first who has suggested the exercising of the individual muscles to make them contract rapidly; but you are probably aware that mechanical appliances, either attached to the instrument or not, have been devised from time to time; so far as these are known, I will endeavour to give an outline of their principles.

Logier, whose name is intimately associated with that of the *Chiroplast* invented by him, was perhaps the first who drew attention to the advantage of mechanical aids. He adapted parallel rails to the piano between which the wrist was forced to move, without it being possible to lift it up or depress it. Then five-finger exercises were practised by placing each finger in a vertical groove out of which it could not move, so that the fault of striking the keys obliquely was avoided. But the thumb could not be passed under, so that the hand's sphere of action when in the machine was very limited. As no advantage in the way of gymnastic exercise for the fingers was provided, the system did not continue in use for long after Logier's death (in 1846). Kalkbrenner continued to use the two parallel wrist bars for keeping the hand in position, but discarded the rest of the apparatus. Even these are hardly ever seen now, and no wonder; it can readily be understood that a prop of any description cannot always be used, and when it is taken away the muscles which have to act in taking the place of the prop are less ready to do so than if the prop had not been employed. Various aids which may be termed passive have been used without any important advantage being derived therefrom. By far the greater number of the helps for pianoforte playing that have been invented—and a fair idea of these may be obtained from the Abridged Specifications (issued by the Patent Office) of inventions connected with Music and Musical Instruments—are devices for strengthening the fingers by making them overcome the resistance of either springs or weights. Of these, all more or less ingenious, I think the device which has been most used is the *Digitormium*, invented by Myer Marks. This combines considerable resistance with the exact form of a pianoforte keyboard; it is made of five notes or more and the resistance of the keys can be regulated at will. Its use certainly increases the muscular power, but most professors agree that the

Digitorium imparts a hard touch, which is sufficient to condemn it in their eyes. Whilst on the subject of hard or light touch, I should like to suggest an explanation of the vexed question as to whether it is possible to vary the tone of the piano by different ways of striking a note. On this subject Mr. Orlando Steed, in his paper on "Beauty of touch and tone," read before the "Musical Association," in 1881, has some very pertinent remarks. After affirming that we have the authority of Helmholtz for saying that every source of difference *save one* lies entirely within the domain of the manufacture, and just as completely without that of the performer, and giving an interesting explanation of Helmholtz's theory, he draws the conclusion that the difference between a player with a good touch, as it is called, and one with an indifferent touch, does not depend upon the manner in which the key is struck but upon the performer's control, as he says, over "the subtleties of rhythm—of rhythm in its two-fold aspect of duration and intensity."

We must certainly admit with Helmholtz that the rapidity with which the *hammer* is made to strike and quit the string alone influences the tone—as long as the hammer hits the string fairly on the square—but there is a complicated mechanism between our finger and the hammer. It occurs to me that there is a difference, as most people indeed are obliged to think, between one "touch" and another; to this and to the *inertia of the hammer and the flexibility of its stem* the difference is due. If the hammer had no weight and therefore no inertia and were perfectly rigid, the best way to produce a fine tone would certainly be to depress the key from beginning to end with very great rapidity; but as the hammer's inertia must exert a certain initial resistance before it gets "under way," one can quite understand that a very sensitive finger, by depressing the key during, say, one-fourth of its course more slowly than the remaining three-fourths, may impart a greater velocity combined with a more steady movement to the hammer-head at the instant it strikes the string, than a finger moving at a great but uniform rate would be able to do. If a note is struck very softly, I can detect no difference between the tone elicited by a blow of the knuckle sideways, for instance, and that produced by the most careful pressure of the finger. An excessive blow produces a faulty tone even in pianos with the strongest sound-boards. In Messrs. Steinway's instruments the bending of the stem of the hammer under a heavy blow is much reduced by a special preparation of the wood which makes it very rigid, but in other pianos I have found the stems quite flexible. These facts and also that of a deep touch being better suited than a shallow one to the production of a fine tone all serve to strengthen my view. Who does not recognise the difference between performing on a fine piano in which the mechanism answers to a "caressing" touch, and playing on a worn-out model where such a nicety of touch does not exist?

After the Digitorium, dumb pianos were brought into use—Thalberg, we understand, used one—but beyond accustoming the fingers to practising the "locality" of a piece or passage, the touch must surely be injurious as it is so unlike the real piano touch. Schumann says: "There have been invented so-called dumb keyboards; try them for awhile that you may discover them to be of no value. One cannot learn to speak from the dumb." However, he was unfortunate himself in the means he adopted to gain technical facility, for it is well known he maimed his hand by tying up and straining his third finger. The difficulty of the third finger, being bound by its extensor tendon to the two adjacent ones, was thought by Levanche-Duclerc to be about the only obstacle to technical facility, and he invented a machine to stretch these tendons forcibly—his system was approved and possibly used by Thalberg. In America they have been lately cutting these tendons, which will be seen coloured red on the diagram before you, but this is a very questionable proceeding.

(To be continued.)

AN EXAMINATION QUESTION.

"A Musical Graduate" has written a letter to the *Musical Standard* asking if it were true that the College of Organists scheme included additional tests for Musical Graduates (transposition and figured bass) the Editor obligingly observes:

"The letter of Mr. E. H. Turpin on the 'Additional test' question at the College of Organists is a complete answer to the enquiry of 'A Musical Graduate.' The facts are, that in the old days, when the diploma of F.C.O. was obtainable at one examination, musical graduates only did the organ work, being relieved from the paper work. Now that the examinations are two-fold—first for A.C.O., and then for F.C.O.,—the organ work is divided into halves. Musical graduates have now to do at the organ what they always had, only now it is made up of two halves from the A.C.O. and F.C.O. work. The quantity and quality are just the same—there is no 'additional test' at all. This is the sum and substance of the whole matter."

One feature of the College of Organists' examinations has our cordial approval. Playing from figured bass is almost as much a 'lost art' as the making of the Cremona varnish, and we fear that if it were not for the very brief test on the matter given at the College examinations it would soon be lost altogether.

Many an extempore, who uses a few favourite suspensions till they are as familiar as 'household words' to the ears of his congregation, does not know his old and well-tried friends when they appear in the guise of a 9-8 or 4-3 in a figured-bass exercise. Why more organists do not cultivate this art has always been a puzzle to us. It is simple and easy to learn, and is very useful in a variety of ways. We know a player who keeps on his organ-desk a MS. book, in which at one end he writes scraps of melody on which to extempore, and at the other jots down short phrases of figured bass for the same purpose. He teaches his pupils some harmony (even when they do not pay for it as an 'extra!') and shows them how to figure the bass of familiar chants and hymn-tunes. This, at any rate, is better than knowing nothing about the matter, and we commend his example to all whom it may concern."

PSALMS AND HYMNS.

In a series of articles on "Musical Art in Church" Mr. F. Norman Adams writes as follows:—

"The hymn, together with the Psalms, is cotemporary with Christianity. They are commanded to be used by the New Testament, in which is to be found words sung by the *first* Christians. S. Ambrose says the word *Hymn* is, 'a song with the praise of God.' Bishop Hilary, of Poitiers, and S. Ambrose in the fourth century not only composed, but assigned them to parts of the ritual, thereby incorporating the hymn with the ritual in an official manner. In the first three centuries history alludes to the Church Hymns. The well-known 'Te Deum' of S. Ambrose and S. Augustine, is a specimen of prose hymns, or canticles; the musical composition of hymns is similar in variety to the prose and metre of the words. Those of the ancient metrical hymns, which are the most familiar examples, are the four sequences (kept back from many others in the Roman Missal), the office hymns of the Breviary, and the Te Deum previously mentioned by S. Ambrose and S. Augustine. One reads that Sabellius and Marcellus incensed the Church of Neocesarea against St. Basil, as being an author of new devices in the 'service of God,' but with all the opposition raised by ecclesiastical bigots to anything new in this respect of metre, we have had handed down to the present day an enormous quantity of hymns, the metres of which are of great variety, without doubt, the outcome of that appreciation of poetry and melody which was as dominant in those of that age, as it is made manifest so openly (and also encouraged) in the present. These hymns, the vast accumulation of ages, reveal to us the oblations, not only of epochs, but of countries, and minds, in various parts of the world, who have contributed them to the safe keeping of the Church."

The Reformation brought about many extremes in taste, with regard to Musical Art in the Church. The music of the ancient Catholic Psalms and Canticles was no more heard, because of the Protestant versions of the Psalms and Canticles, which were merely

read, as one reads, 'in slovenly antiphon of priest and people,' or what was still worse, the deputed parish clerk.

Prose forms of psalms, hymns, and prayers were rejected for metrical translations. The old version of the Psalms by Sternhold and Hopkins, or the new by Tate and Brady, were employed with such persistence, that it was thought wrong to use any hymn, ancient or modern, instead of the versions of the Psalms alluded to. Such was the mistaken idea of many scrupulous English Churchmen; but the Nonconformist Protestants, and those who followed Whitfield and Wesley, had no sympathy with the mournful melodies of Genevan and Scotch Presbyterian *psalmody*, but selected for their worship, melodies, though very frequently vulgar and not at all consistent with Holy Worship, yet hearty and catching in style. However, there has been, happily, a return to ancient hymnody. The Hymn Tunes of the present day possess a style, which exhibit a great advance in the study and knowledge of pure and great forms of Church Music. The taste as shown in the modern Hymns and Tunes is more ecclesiastical, which is a very important sign of an awakening which will strengthen Congregational Singing in more ways than one."

CORRESPONDENCE.

SUNDRY MUSICAL QUESTIONS.

(To the Editor of the *Organ World*.)

I have just read with much interest a letter from Mr. Clement A. Harris, which appeared in your issue of October 20, and write this for the purpose of drawing attention to a simple method by which in my humble opinion one of the objects which he rightly considers most desirable, viz.: "The systematic instruction of the congregation in simple part-singing" may be attained.

In Holland and other parts of Europe where the simple Lutheran form of service is used, it is the custom to print the melody of the psalm or hymn above the words in each book, and in this way those members of the congregation who have voices and ears (equally important by the way), acquire almost unconsciously to themselves the habit of reading music at sight.

I would suggest that, unless as in the Lutheran service nothing but unison singing is allowed, we should print in every hymn-book and psalter the tunes with all the various parts clearly shown.

The effect of this would be that the many singers who casually attend church services would be able to sing the parts for which their voices are naturally fitted, instead of either straining their throats in the effort to reach the soprano, or attempting the extremely difficult, if not almost impossible task of extemporising their own parts to the annoyance of their neighbours.

Such readers, and they are more numerous than is commonly supposed, would have sufficient leading power in the congregation to accrete to themselves other voices of like calibre, and we should thus gradually accomplish Mr. Harris' desideration of securing a really musical and devotional service in place of what is at present, alas, frequently either a travesty of music or a distraction of the devotional mind.—Yours truly,

AN OLD CHORISTER.

THE POSITION OF THE ORGAN.

SIR.—I am a firm believer in the College of Organists as a reforming agent. It has reformed many matters connected with the organ, and it is reforming organists.

But there is very much work still to be done.

Particularly I would draw attention to the urgent need for action in regard to the position of organs in churches. Over and over again do we find a good organ so poked away in a corner, and surrounded by solid masonry, that it is practically impossible for its qualities to be appreciated in the body of the sacred edifice. In addition to this, the performer is so placed with reference to his instrument, that he cannot properly judge of the effects he is producing, but has to guess at them, often with most unsatisfactory results.

This is by no means a new subject, I know. My object in bringing it before you now is to ask whether the College cannot take official action in the same way that it did in the matter of organ

construction. It is useless for a man here and another there to raise a solitary voice against the abominable "organ chamber." There must be united action if it is to have any effect. And when we consider that churches are constantly being built in which the identical horrors are perpetrated, which we lament so much in older fanes; surely it must be time for the College to be up and doing.

At the present moment I know of an organ which has been enlarged, but it is so built in with stone-work, that its full power is frequently used to accompany the choir, and then the congregation complain that they hear nothing of it. The money spent on enlargement would have been more judiciously laid out in placing the instrument in a better position.—I am, Sir, faithfully yours,

PHAON.

[P.S.—I do trust this subject may not be allowed to drop.]

REVIEWS.

Magnificat and Nunc Dimitis. The Rev. F. A. J. Hervey, M.A. (Weekes & Co., 14, Hanover Street.)—An effective yet withal simple Service in B flat, with tuneful sentences, bold unisons and effective contrapuntal passages.

Anthem "I will lay me down in peace." W. E. Hall, F.C.O. (Novello & Co.)—A graceful vocal work, with nicely contrasted principal and episodical sections; a work which will please both choristers and listeners.

Theme with Variations. T. T. Noble, (Augener & Co.)—A thoughtful and clever work in D flat for organ; in which theme and variation are interesting, artistic and organic; an effective display piece for recital purposes.

Two Descriptive Organ Pieces W. Spinney, (Novello & Co.)—No. 1 *Vesper Bells* consists of a sedate Andante with a variation and coda, with pleasant ear-tickling effects likely to make it a popular piece. The second of Mr. Spinney's pieces, the "Harvest Home" is a simple piece of programme music with rustic music on a double pedal or drone bass, choral, and echo effects, preceded and followed by a brief and tuneful Andante.

SPECIFICATIONS.

Specification for organ built for St. Bridget's Roman Catholic Church, Perry Street, Cleveland, Ohio, by the Wirsching Church Organ Company of Salem, Ohio :—

GREAT ORGAN.—Open Diapason, 16 ft., metal; Open Diapason, 8 ft., metal; Double Flute, 8 ft., wood; Viola di Gamba, 8 ft., metal, Flauto Major, 8 ft., metal; Rohrflute, 4 ft., metal; Octave, 4 ft., metal; Twelfth, 3 ft., metal; Fifteenth, 2 ft., metal; Mixture, 4 ranks metal; Trumpet, 8 ft., metal.

SWELL ORGAN (Compass C to A).—Bourdon, 16 ft., wood; Open Diapason, 8 ft., metal; Stopped Diapason, 8 ft., wood; Salicional, 8 ft., metal; Aeoline, 8 ft., metal; Fugara, 4 ft., metal; Flute Harmonic, 4 ft., metal; Cornet, 3 ranks, metal; Cornopean, 8 ft., metal; Oboe and Bassoon, 8 ft., wood.

CHOIR ORGAN (Compass C to A).—Viola, 8 ft., metal; Dulciana, 8 ft., metal; Melodia, 8 ft., wood; Flute d'Amour, 4 ft., wood and metal; Violina, 4 ft., metal; Piccolo, 2 ft., metal; Clarionet, 8 ft., metal.

PEDAL ORGAN (Compass C to D).—Open Diapason, 16 ft., wood; Bourdon, 16 ft., wood; Positane, 16 ft., wood; Octave Bass, 8 ft., wood; Violoncello, 8 ft., wood.

MECHANICAL REGISTERS.—Great to Pedal Coupler, Swell to Great Coupler, Choir to Pedal Coupler, Swell to Pedal Coupler, Swell to Choir Coupler, Choir to Great Coupler, Tremolo.

PNEUMATIC PUSH BUTTONS.—Choir Organ Forte, Swell Organ Forte, Fortissimo Full Organ.

PEDAL MOVEMENTS.—Coupplers; Great Organ Forte, Choir Organ Piano, Swell Pianissimo; Swell Organ Forte, Great Organ Piano, Choir Mezzo Forte; Reeds.

CRESCENDO AND DECRESCENDO.—A mechanical contrivance to draw all the stops of the organ one after the other, commencing with the softest one, reaching full organ, and then decreasing in the same manner.

BALANCED SWELL PEDAL.—Total number of pipes, 2049.

All the stops of the organ to be supplied with the Wirsching Improved Pneumatic Action.

Several of the fancy and 4-feet stops, as the Melodia, Aeoline, Violina, and Fugara, are very popular in America. The organists and builders in the States still curiously adhere to the German pedal compass from CCC to D.

BILTON GRANGE SCHOOL CHAPEL, RUGBY.—On October 27 the new organ, built to the order of the Rev. W. Earle, of Bilton Grange, was opened with great success before an influential gathering from the neighbourhood. The instrument, which is a splendid one, by the eminent firm of Gray and Davison, was presided over by Mr. Hulls, and after a brief service, Mr. Basil Johnson, of Rugby, gave the following selection of music in a masterly manner: Concerto, No. 2, in B flat (Handel); Larghetto, from Clarinet Quintet (Mozart); Etudes in C minor (Schumann); Cantilène Pastorale (Guilmant); Meditation, with violin (Gounod); Prelude and Fugue in C minor (Bach); Barcarole, from Concerto, No. 4 (Sterndale Bennett); Elévation (Guilmant); Grand Chœur in A major (Salomé).

The Specification is as follows:—

Three Manuals CC to G, 56 notes.
Pedal Organ CCC to F, 30 notes.

GREAT ORGAN.—Double Diapason, 16 feet, 56 pipes; Open Diapason, 8 feet, 56 pipes; Stopped Diapason, 8 feet, 56 pipes; Harmonic Flute, 4 feet, 56 pipes; Principal, 4 feet, 56 pipes; Fifteenth, 2 feet, 56 pipes.

SWELL ORGAN.—Open Diapason, 8 feet, 56 pipes; Lieblich Gedact, 8 feet, 56 pipes; Salicional, 8 feet, 56 pipes; Vox Celeste to E, 8 feet, 44 pipes; Gemshorn, 4 feet, 56 pipes; Piccolo, 2 feet, 56 pipes; Oboe, 8 feet, 56 feet.

CHOIR ORGAN.—Clarinet Flute, 8 feet, 56 pipes; Dolce, 8 feet, 56 pipes; Sustained Flute, 4 feet, 56 pipes; Clarinet to A, in a Swell Box, 8 feet, 47 pipes; Tremulant.

PEDAL ORGAN.—Open Diapason, 16 feet, 30 pipes; Bourdon, 16 feet, 30 pipes.

COUPLERS.—Swell to Great, Swell to Pedals, Choir to Great, Choir to Pedals. Five double acting composition Pedals.

Case of oak of a very elaborate design, with the front pipes of the best spotted metal.

Swell Pedal is notched and can be arrested at any point.

We understand the above builders have a large instrument in hand for His Grace the Duke of Newcastle.

RECITAL NEWS.

BRADFORD.—A Recital was given by Mr. Arthur Ingham, organist of St. Mary Magdalene, in Great Horton Parish Church, on Oct. 1. Programme: Grande Marche Triomphale, Grison; Christmas Pastorale, Moriconi; Toccata in G minor, Dubois; Capocci, Scherzino; Rondo in G minor, Ouseley; Allegro Cantabile in F minor, Widor; Fanfare in D major, Lemmens; Andante, Silas; Postlude in E flat major, Batiste.

ST. PETERS, DULWICH.—The Harvest Festival took place at St. Peters, Dulwich, on the 14th inst. The musical portion consisted of the following—Morning: Te deum in F, Smart; Jubilate in F, Nares; Kyrie and Glorias composed especially for this Service by the organist, Mr. A. F. Grainger; Anthem, "Ye shall dwell in the Land," Staines. Soloist Mr. L. J. Langmead, voluntary, "With verdure Clad" Haydn. Evening: Cantata and Deus Misereatur in F, Bennett; Anthem, "Praise the Lord," Hall; at the conclusion of the Service the "Hallelujah Chorus," Handel, was sung, followed by an Organ Recital by Mr. Bruce H. Steane, A.C.O., including March Jubilant, Steane; Moderato in F, Gade; Cantilene Pastorale, Guilmant.

ST. STEPHENS, GUERNSEY.—A short Organ Recital was given in the above church after Evensong, on Sunday, October 28, by Mr. B. A. Cogswell, A.C.O., whose playing was greatly appreciated by the large congregation present. Programme: Fourth Sonata, Mendelssohn; Andante, G major, Batiste; Prelude and Fugue, G major, Bach; Offertoire, F major, Wely; Extemporisation. The organ has three manuals and contains thirty-five stops.

MORTLACH PARISH CHURCH, DUFFTOWN, BANFFSHIRE.—At the inauguration of a new organ, a Recital was given by Dr. A. L. Peace, with hymns and anthem by the church choir, Mr. Donald M'Kay, conductor, on November 2. Programme: Duet, Sonata in D, Mozart; Air, with Variations, G major, Haydn; March, C major, Mozart; Andante, with variations from the Septet, Beethoven; Overture for a Church Festival, D minor and major, Morandi; Grand Fantasia—“O Sanctissima!” F. Lux; Andante, with Variations, Haydn; Organ Solo, “Jubilee Overture, E major,” C. Haslinger.

Description of the Organ, built under the direction of Dr. Peace by Messrs. Wadsworth Brothers, Manchester.

GREAT ORGAN.—Large open diapason, 8 ft., metal; Small open diapason, 8 ft., metal; Clarabella and stopped diapason, 8 ft., wood; Dulciana, 8 ft., metal; Principal, 4 ft., metal; Claribel flute, 4 ft., wood; Fifteenth, 2 ft., metal; Clarinet, 8 ft., metal.

SWELL ORGAN.—Viola, 8 ft., metal; Lieblich gedact, 8 ft., metal and wood; Viola dolce, 8 ft., metal; Vox angelica, 8 ft., metal; Octave viola, 4 ft., metal; Lieblich flute, 4 ft., metal and wood; Horn, 8 ft., metal; Oboe, 8 ft., metal.

PEDAL ORGAN.—Grand open diapason, 16 ft., wood; Bourdon, 16 ft.

COUPLERS.—Great to Pedals, Swell to Pedals, Great to Swell. The Organ has three Composition Pedals to Great, and three to Swell, and also Centre Balance Swell Pedal.

NOTE S.

The adjourned Annual General Meeting of the College of Organists took place on Oct. 23. The proceedings were chiefly of formal competition of a previous meeting, and a gratifying feature was duly audited and eminently satisfactory financial report of the esteemed Hon. Treasurer.

Church Bells of October 26, has a well-considered article on the subject of Cathedral reform under the title of “Who is Tapping at the Cathedral Door?” The writer insists that the Cathedral corporations must attend to warning sounds of the parties typified as Mr. Marprelate and Mr. Dobetter. It is needless to say that one reform demanded is in the direction of larger, brighter services; a movement it is but just to add is already making progress.

One of the Open Free Scholarships of the Royal College of Music next year, will be for an Organ student, a matter of interest to the readers of *Organ World*. There are other Scholarships for composition, singing, pianoforte and orchestral instruments. Application must be made on or before January 20, 1889, and the Preliminary Examinations will be held on February 20.

A writer in a Glasgow paper says: “Messrs. Joseph Brook and Co., of Butterbiggins Road, show a saloon or village church organ with two manuals and pedals, containing 11 sounding stops and 5 couplers. Three different kinds of action are shown—the tracker, or old style; the later pneumatic lever; and Mr. Brook's own invention, the pedal tubular pneumatic. This organ of our local builders is to be had, I believe, for the comparatively moderate figure of £350.” Doubtless other organ-builders are trying to solve the problem of making good small organs at moderate prices.

The death is announced of Mr. Edwin Brammer, aged 46. He was at one time Organist at the Parish Church of Great Grimsby. He retired three years ago and went to reside at Diesbar, Elbe, for the benefit of his health; he died there, and was buried at the Süd-friedhof, Leipzig, on September 23.

It is intended to celebrate the 150th anniversary of the Royal Society of Musicians by a performance of Handel's “Messiah,” in Westminster Abbey on the 29th inst.

Much has been said of late about the Banjo, but the latest idea, doubtless a stroke of genius, is the notion that the fashionable instrument will combine better with the sedate tones of the Organ than the typical Harp; but the ingenious proposer of the new combination must allow “associations go for something” even in these days; and the combination of Organ and Banjo reads like the companionship of Bishops and niggers!

COLLEGE OF ORGANISTS CALENDAR.

On Tuesday next the Library will be open from 7 to 9; and there will be a Council Meeting at 5.30.

The dates given of following arrangements must be regarded as preliminary and may be subject to slight alterations:

December 4. Lecture at 8. January 8. F.C.O. Examination (Paper work). January 9. F.C.O. Examination (Organ Playing). January 10. F.C.O. Examination (Organ Playing). January 11. Diploma Distribution. January 15. A.C.O. Examination (Paper work). January 16. A.C.O. Examination (Organ Playing). January 17. A.C.O. Examination (Organ Playing). January 18. Diploma Distribution. February 5. Lecture. March 5. Lecture. April 2. Lecture. April 29. Annual College Dinner. May 7. Lecture. June 4. Lecture. July 16. F.C.O. Examination (Paper work). July 17, 18. F.C.O. Examination (Organ Playing). July 19. Diploma Distribution. July 23. A.C.O. Examination (Paper work). July 24, 25. A.C.O. Examination (Organ Playing). July 26. Diploma Distribution. July 30. Annual General Meeting.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.
95, Great Russell Street, Bloomsbury.

The Organ World.

"THE PHYSIOLOGY OF PIANOFORTE PLAYING, WITH A PRACTICAL APPLICATION OF MR. W. MACDONALD SMITH'S APPARATUS."

A PAPER READ BEFORE THE MEMBERS OF THE COLLEGE OF ORGANISTS, BY T. L. SOUTHGATE.

(Continued from page 178.)

About twenty years ago Mr. Ward Jackson published a good little book upon "Gymnastics of the fingers and wrist," which every pianist ought to read, though few will find they have the time or perhaps the perseverance to go through all the exercises. Mr. Jackson says these are not intended to supersede the usual finger "exercises; scales, and studies." He provides means for very effectually stretching the ligaments between the fingers and also other ligaments of the hand. Mr. Jackson's work ought to be much better known than it is. Another small work of a similar description exists by Miss Leffler Arnim; but perhaps because she publishes it herself, and also because people object to "meaningless" gymnastics it is as little known as Mr. Jackson's book, yet the subject is well treated. In Mr. Orlando Steed's paper from which I quoted before, a *resume* is given of Miss Arnim's system, and likewise some remarks on Mr. Jackson's book.

Mr. Brotherhood, of Canada, an engineer, lately invented an apparatus which perhaps allows for the most comprehensive gymnastic system of exercise that has been attempted. The chief feature of importance is the attention he has given to the "up-movement" of the finger, and which he explains very well in a pamphlet entitled "Philosophy of the Legato touch." But the resistance of springs and weights in the "Technicon," which he adopts, lays it open to the same objections as are made to many former inventions.

The fundamental distinction between the apparatus submitted to you to-day, and those hitherto invented may be very briefly stated. For rapid movements such as a pianist requires, rapid movements *must* be practised; simple strength of muscle is not enough. Many strong fingers play the piano very loudly, but the piano string will not answer in the best way unless the hammer is moved, and therefore the key depressed, with great rapidity. Rapid as the *complicated* movements of a pianist's hands and fingers are, the *elementary* movements can be made singly with much greater rapidity. It can easily be proved that very rapid contractions of a muscle do develop it in a better way and in a shorter time than the having to overcome the resistance of weights or springs. The cardinal principle of the apparatus before you may be expressed by some such formula as this:—"The systematic reiterated performance of each separate elementary movement requisite in pianoforte playing, with a rapidity greater than can ever be required in their combination, tends not only to develop and bring the various muscles under more perfect control, but to supply the pianist with a reserve of power greater than he will ever be called upon to put forth." That is, provided that these special exercises are performed through a larger compass than is ever used in playing. For each of the most important elementary movements there is designed an arrangement whereby a visible or an audible signal is made when a certain degree of rapidity of movement is reached. By introducing means of regulating this rapidity the pianist can accurately estimate the advance he is making, and render the exercise progressively difficult.

Before showing the apparatus in detail, it is advisable to say a few words upon the classification of the movements as indicated in the diagram. Although the muscles of the hand

and arm form a most marvellously complicated system suited for nearly every imaginable movement, and the study of which fills one with wonder and awe, for all piano-playing purposes they may be divided into distinct groups according to the movements they have to make.

We have—

- CLASS I. Muscles for moving each finger up and down.
- " II. Muscles for moving each finger laterally.
- " III. Muscles for moving the hand (from the wrist-joint) up and down.
- " IV. Muscle for moving the hand laterally. A set of several muscles combined.
- " V. Muscles for moving the arm laterally.
- " VI. " " " up and down.

The movements which are tabulated on the diagram before you are all that are required for pianoforte work. Separate consideration of two special movements, that of the thumb laterally for turning under and of the hand for tremolo, may be deferred for the present.

If the hand is kept in one place, as in a five-finger exercise, the movement of each finger is confined to an "up and down" one, principally performed by the extensor and flexor muscles. Hence movement No. 1.

In any but a five-finger exercise, the fingers have to stretch over an interval of two or more notes, and the instant choosing of the right notes in a rapid passage involves therefore a very quick command over what may be termed movement No. 2.

When three or more fingers have to be put down together, it becomes simpler—for a reason beyond the more palpable one of "less work"—to lift the whole hand from the wrist than to lift the fingers separately. In the same way as for the finger we may assume that there is one muscle to lift the whole hand from the wrist, and another to depress it. Such muscles do exist, although one might gather from the performance of some persons that they at least do not possess them. These muscles give rise to the up and down movement of the wrist, which is listed No. 3.

The movement, No. 4, of the wrist laterally, that is, in a horizontal plane when playing, is more rarely required, and might be thought unimportant, but on carefully analysing passages with arpeggios it will be found that a "hitch" often occurs, marring the evenness of the passage, simply from inability to execute this small lateral movement of the wrist quickly enough.

When the hand is moved from one place on the keyboard to the other, movements of the forearm laterally are called into play—one set of muscles move the hand towards the right, and another set moves it towards the left. This is the *principal* movement of the arm, corresponding to Class 5 on the list.

But for many fortissimo passages, and occasionally in other cases, it is advisable to lift the hand vertically to a height of three inches or so above the keyboard, and to make use of the rapid movement of the hand in its descent. This is movement No. 6. The mind finds no difficulty in at once combining these elementary movements in order to produce the complicated ones necessary for a rapid passage, provided each separate movement can be executed with great rapidity.

I will now describe each part of the apparatus separately—referring to the different movements tabulated, one or more of which each part of the apparatus is intended to exercise.

No. 1, which you see here, is called the "wrist strengthener." A hollow cylinder adjusted to the size of the hand, and so large that the hand can just grasp it, is held by the fingers and thumb while the wrist rests on a firm stand. With the hand thus extended, a rapid movement from one extreme position of the wrist to the other is made, causing a small ratchet or pawl to catch up one tooth on a wheel which

tends to revolve in one or other direction owing to a weight fastened to a cord that is wound round it. With the cord coiled round the wheel in one direction a rapid *downward* movement of the hand from the wrist is necessary; with the cord wound in the other direction an *upward* movement. The weight can be adjusted, but the heavier it is arranged the greater the rapidity of movement required to drive the wheel. This action is a gymnastic exercise of the best description for the wrist-muscles, combining with it a mechanical stretching of the ligaments of the wrist-joint, making the latter very supple. Beside this, inasmuch as the muscles of the five fingers also take part in the raising or depressing of the hand, these are also strengthened and the nerve-control over them rendered more rapid. The muscles producing the up and down movement of the thumb in playing are likewise strengthened by this exercise. The extended position of the metacarpis when grasping the hand-piece is almost the same as required for striking an extended chord on the piano; it stretches many of the ligaments which prevent the muscles of the hand from acting freely. The almost strictly vertical plane in which the hand is obliged to move is an advantage for the acquisition of the correct position required when at the piano. This wrist-strengthener can be made in a less elaborate manner, in which the rapid movement, instead of producing a visible effect, will give rise to an audible signal. In this form it is called the "hand-roll." It consists of a hollow cylinder which has to be grasped firmly in the hand while the wrist is rested on the back of a book placed on a table or the knee and held upright with the other hand. The hand has to be raised and depressed with rapidity, and if this movement is done quickly enough, a small bell in the cylinder is sounded. This part of the apparatus is principally an exercise of the muscles in Class No. III., and also of those in Class I.

Apparatus No. 2 is termed the "whistle-baton." It is designed to be employed in the same way as a baton is used in beating 4-time, only each movement has to be made with such rapidity that a small piston fitted inside the metal tube is impelled forward with sufficient force to cause the whistle to sound, thus showing that the design has been attained. The rapidity necessary for this may be regulated by stopping up more or less of a hole which traverses the piston lengthwise, and so allowing less or more air to escape through the piston without being utilised for blowing the whistle. The rapid movements of the forearm from the elbow, numbered V. and VI. in the list, are the most important. The muscles of the hand should be made to grasp the baton very firmly and the elbow kept close to the side; the arm-muscles alone must cause the movement. The firm grasping of the handle when the jerk is made, which produces the whistle at the end of each movement, involves a very sudden contraction of the finger and wrist muscles in order to prevent the hand from falling over; this is very useful as an exercise, and has been often proved even on the first trial to impart a distinct degree of independence to the fingers. The exercise of beating 4-time may be repeated (only a few times, as it is very hard work) with the whole arm from the shoulder, as it is found that a freedom of the upper arm is a great advantage in playing. It should be noted that the change of position from the white to the black keys with the whole hand involves a small but decided movement of the upper arm. It is impossible to play a passage evenly and rapidly unless this small movement can be executed with ease at the required instant.

No. 3 of the apparatus is for practising movements involving the use of muscles of Class I., that is, of the finger vertically. Each finger is practised separately for a short time (the movements are so rapid that the fingers soon want a rest), and, with a view to the acquisition of perfect *legato* touch, the upward as well as the downward movement of the finger is made to produce an audible signal. A small box of

a convenient size to rest the hand upon has a single key just projecting from a square hole at one end. It is hardly possible to depress this key without using the finger in the proper way required for playing; if the movement is done rapidly a small bell is sounded. When depressed, there is a spring which tends to raise the key again more rapidly than the finger can follow it, so that the degree of rapidity with which the key really rises when depressed by the finger is dependent on the quickness of the up finger movement. This movement also sounds the bell. A simple arrangement—the drawing out of a slide—permits of the rapidity necessary to make the signal being regulated in each case, according to the progress of the performer. The up and down movement of the thumb, which cannot be conveniently exercised in the same way as that of the other fingers, is provided for by a small hinged piece of wood being let down, so that the thumb may depress the key from the other end of the box.

We have now considered all the classes of movements, except No. II., that of the fingers laterally. The gymnastic exercise of the muscles of Class II. is done by means of the device you see. An upright scissor joint has on its lower end two slender wires terminating in small hoops. The ends of the upper arms, also of wire, are connected by a fine chain bearing a little ball at its centre. A small bell was suspended at a short distance above this ball. When any two fingers are inserted in the hoops and suddenly separated laterally, the little ball on the chain at the opposite end of the scissor-joint is jerked up, and will, if the movement was sufficiently rapid, strike the bell. By increasing the distance between the ball and the bell, the difficulty of the exercise may be increased. Besides the command over lateral movements which is thus gained, the ligaments which unite the fingers at their base are incidentally, but thoroughly, stretched, and this increases mobility of finger.

(To be continued.)

MUSIC IN ENGLAND.

In a recent address on Music, delivered in Liverpool, by Mr. W. H. Cummings, that accomplished and thoughtful musician observed: "Music was duly recognised by Alfred the Great and by the subsequent founders of Colleges. If we look at the colleges founded by the great William of Wykham, we find that he took special pains to frame statutes for the government of those colleges, so that music should be an indispensable part of the daily routine of study. None were to be admitted to the college at Winchester who had not a competent knowledge of music. In the sister college at Oxford he ordered that ten chaplains should be set apart for the performance of the musical services and to carry out a system of musical instruction. He, moreover, provided that in the event of a diminution of the funds derivable from the endowment, from whatever cause, the music chaplains should not suffer any loss. Again, look at Dulwich College, founded by Allen, the actor, the contemporary of Shakespeare. In the statutes framed in 1626 he ordained that there should be six chauntries for music and singing in the college chapel—two of them capable organists—and competent to teach the poor scholars to sing, play the viola, virginals, and organs. All the fellows of the college were to be competent to sing in the choir, and all the servants and officers of the college were to be competent to sing from note. The scholars might on holidays be excused from lessons, excepting music. He also ordered the payment of certain sums to provide the scholars with strings for their instruments, paper, pens, and ink. We need not now enquire how these solemn injunctions have been fulfilled; the answer would not be satisfactory. Music as an art has passed through some severe ordeals since the time of William of Wykham, and even since the days of Edward Allen."

It may be remembered as showing the fallen condition of music in England half a century ago, that Mr. Adolphus Trollope was examined by the then Bishop of Hereford, Warden of Winchester School. He was asked if he could sing the "Old Hundredth," whereupon he hummed a line or so, pretty much upon one note, as he thought, and was forthwith interrupted by the Bishop with the

welcome intelligence that he had passed! Then, that is sixty years or so ago, it was thought as unmanly for a young man, observed Mr. Trollope, to learn music, as it would have been to learn cooking or sewing shirt buttons on. No wonder, indeed, that music in cathedrals, churches, and colleges, not to add other places, had fallen into disrepute. All must be thankful that the improvement of the last twenty years or so has been as remarkable and gratifying as the former neglect of the Art was strange and discreditable.

F.C.O., WITHOUT EXAMINATION.

The statement that several organists have been offered the honour of Fellowship of the College of Organists without examination, and enquiries having been made regarding the truth of this statement, it has become necessary to give a total denial to these unfounded reports, and to explain how the rarely-conferred honour is bestowed. According to the rules of the College no one can be made a Fellow, or even an Associate, who has not first consented to abide by the laws of the College and has been duly elected a member. After nomination for Fellowship, without examination, by a majority of the Council, at least three fourths of this body must vote for the proposed recipient of the honour. As the voting takes place after rather a long notice, and may be done by ballot or proxy papers, or by both methods, it is clear that only gentlemen of exceptionally high professional position ever pass the watchful scrutiny of the eminent musicians who form the Council of the College. As a matter of fact, Fellowship of the College of Organists without examination is one of the most rarely bestowed honours of the musical profession. There is no record of the honour having been declined; the very nature of the *modus operandi* of election makes this impossible. And during the past twenty years the greatest care has been exercised with regard to the bestowal of the honour; no gentleman having received such distinction who is not only a musician, but in addition an organ-player of mark. Again, the honour is not only rarely bestowed, sometimes there is not a single recipient for several successive years, but not unfrequently the names of gentlemen nominated will be placed before the Council several years before a sufficient number of votes to secure election are registered in their favour.

As most of the eminent members of the College and Council have attained the honour of Fellowship by the very honourable and duly respected process of examination, it will be readily understood that these gentlemen are not inclined to give the honour without guarded and careful consideration. This explanation will enable musicians and the public at large to properly assess the declarations and statements, which have been rather freely disseminated of late, to the effect that sundry gentlemen have been made F.C.O.'s without examination. There is not the slightest foundation for such statements. Unfortunately, it is further necessary to warn the public against the unwarrantable assumption of the letters A.C.O. and F.C.O. in different provincial centres; assumptions now and again, rightly or wrongly, ascribed to printers' errors regarding one or more of the initial capital letters describing diploma holders of the College of Organists. With regard to the bestowal of the College honours, the world is, for the most part, duly conscious of the fact that the honour and dignity of the College will be jealously guarded and carefully upheld by its Council and official staff.

CHOIR TRAINING.

Household Words in the course of an article on "Country Choirs" observes:

To train a choir well requires musical ability and a good ear, to say nothing of extreme patience. Now, unfortunately, the latter virtue is rarely possessed by a musician; his sensitive ear is so wounded at every other note that patience often flies to the winds. Such a one must leave our country friends alone, or there will be constant divisions. Indeed, to do the work well, it must really be a labour of love, and, from experience we advise all interested in the question to make a division of labour. Let there be at least two teachers working on the same plans and principles, and resting alternately. In this way they bring more zest to their work, and spare their own nerves. The proper pointing of chants presents one great stumbling-block, and one which it requires much practice to

overcome. Were it not annoying, it would certainly be ludicrous to note the way in which the majority ignore the marks and lay the accents on whichever syllable pleases them. Each member of the choir should be provided with a good psalter, and be thoroughly drilled by constant repetition until the accent is in the last right place. The repetition must not, however, be made wearisome, or the heart for the work is gone.

Light and shade is another great difficulty to the average choir member; it requires constant practice to look ahead and note the forte and piano parts, and so to glide, as it were, into both, instead of making a hop and a spring into them. Too often the members are allowed to go through an ordinary practice without any great attention to expression-marks, and through this the best efforts in the Sunday singing are spoilt.

Of course there is no information for professional organists and choirmasters in these words; but all the same it is satisfactory to find a popular journal approaching the subject and dealing with it in a sensible manner.

REVIEWS.

Anthem. "Come unto Me, ye weary." C. Warwick Jordan, Mus. Doc. F.C.O. (Novello and Co.)—Public opinion has already anticipated the work of the critic, and accepted this piece as a very effective setting Anthem-wise of a beautiful hymn; so that little remains save the pleasant task of confirming public judgment. "Come unto me," though practically in one movement, contains charming Soprano and Bass solos with Quartet and Chorus, in which the theme is taken up in an intensified form with an accompaniment of quickened activity. The Anthem is at once devotional and dramatic. Its construction and details are of a high order of musicianship; and its effects are produced by a judicious outlay of natural means, graceful melody and strong effective harmony.

"Ave Verum." F. A. W. Docker. (Novello and Co.)—A thoughtful setting of the old Latin Hymn with the English version, "Jesu, word of God" as well as the original Latin. The style is serious and devotional, the melody sedately graceful, and the harmonies rich and effective.

CORRESPONDENCE.

AN OLD TUNE.

(To the Editor of the *Organ World*.)

SIR,—In "Hymns Ancient and Modern," is a well-known tune called "Bedford" by Wheall, in common time. The same tune appears in the "Hymnal Companion" in triple time.

Can either of your readers inform me which is correct.—Yours truly,

J. J. B.

(Birmingham.)

[The tune "Bedford," written by Wheall or Wheale, who died in 1745, was most likely written after the fashion of the period in triple measure, and thus appears in the old collections of hymn-tunes. It was therefore most likely altered into triple measure in accordance with the reactionary ecclesiastical taste of recent times, possibly by the editor of "Hymns Ancient and Modern."]

ELEMENTARY ORCHESTRATION.

SIR,—Some time ago papers were announced to be read before the Committee of Organists, by E. H. Turpin, on the subject of "Elementary Orchestration."

Would you kindly say in the columns of the "Organ World" if there is a probability of its appearing before very long.

I think I cannot be wrong in saying that many intending candidates for the F.C.O. examination have looked forward anxiously for this paper, and would derive great help from the study of it.

If not published in the *Musical World*, could it not be published in pamphlet form?—Yours truly,

Northampton.

A. C. O.

[The lectures were of an extemporaneous and conversational character, and delivered from notes, and so were not intended for publication. Perhaps in course of time the preserved notes may be put in proper form for issue in these columns, or as a pamphlet.—ED. *M.W.*]

THE POSITION OF THE ORGAN IN CHURCHES.

SIR,—You were good enough to insert my letter on the above subject in your last issue, and I therefore trust you will now allow me to indicate briefly the nature of the action which might be taken by the College Council, should it decide to move in the matter.

Let me, however, disclaim any intention to speak dictatorially to that excellent body: I simply submit my views.

I would suggest (1) that the Council after due deliberation on the subject, embody its conclusions in a series of resolutions.

(2) That these resolutions be transmitted to the Royal Institute of British Architects, with a request that they may be considered by the Council of that Institution, and a reply returned stating how far it is able and willing to assist the College of Organists in attaining the desired object.

(3) If the reply be satisfactory, and it is found possible to formulate a series of suggestions which may receive the sanction of both Councils, these suggestions should then be printed, and a copy sent to every member of the Institute of Architects, with a request they will respectively state how far they are willing to be guided by them in any future designs for Churches they may be engaged upon.

I venture to think that only thus is it possible to produce any effect at all.

The Institute of Architects is to architects, I imagine, what the College of Organists is to organists; and the ideas expressed officially by the two Institutions, would inevitably command the attention, and probably the adhesion, of architects generally.—I am, sir, your obedient servant,

"PHAON."

RECITAL NEWS.

LIVERPOOL.—A special musical service was recently held in St. Peter's Procathedral, when Gaul's cantata "The Holy City," and a new and elaborate "Te Deum," by Mr. F. H. Burstall, the Cathedral Organist, were performed by an augmented choir of eighty voices, conducted by Mr. Burstall, and accompanied by Mr. C. Collins (organ) and Mr. H. Jarvis (harp).

CHRIST CHURCH, MARYLEBONE.—On Nov. 9 Sullivan's "Prodigal Son" was given under the able and painstaking conductorship of Mr. Harvey Löhr (organist of the church). The soloists were Miss Redfern, Madame Marian McKenzie, Messrs. J. Greenwood, Campbell, and J. T. Hutchinson. Mr. Wilfred Bendall, pianoforte, and Mr. E. H. Turpin, organ, sustained the accompaniments.

CHRIST CHURCH, WOBURN SQUARE, W.C.—At the recent Harvest Festival—the choir, which was largely augmented, was conducted by Dr. Bridge. The music performed on this occasion was a fine Festival Service in G, by Dr. Bridge, the "Hallelujah Chorus," and a Motett, composed for the service, entitled "The Harvest of the Future," by Mr. Frank T. Lowden, the Organist and Choirmaster of Christ Church, which went well under the able guidance of Dr. Bridge.

HOLY TRINITY CHURCH, FROGMORE.—An organ recital was given by Mr. Hamilton Robinson (organist of St. Stephens, South Kensington), on November 3, 1888. The vocalists were Mr. Frederick Cundy, Master Warwick Major. The music included "Allegro" in D (Merkel); "Prelude and Fugue" in D minor (J. S. Bach); "Cantilène" (Salomé); Sonata, No. 4 (Mendelssohn); "Siciliano" (Hopkins); "Triumphal March" (Lemmens).

ALL SS. CHURCH, KENSINGTON PARK, W.—A recital of sacred music was given under the direction of Mr. Ernest Lathe, on November 4, 1888. The programme included: "La Prière" (Oberthür); "Allegro," from 3rd Concerto (set No. 2) (Handel); "Largo in G," for violin, organ, and harp (Handel); "Cantilène Pastorale" (Guilmant); "Lied Ohne Wörte," for organ and harp (Mendelssohn); "Grand chœur" (Salomé). Soprano, Miss Norah Phyllis. Tenor, Mr. David Wilson (pupil of Mr. Lathe, and a promising singer). Harp, Herr Oberthür. Violin, Master Lochner. Accompanist, Mr. Ernest Lake (organist and musical director All SS.) Organ, Mr. Russell Lochner (organist S. Stephens, Westbourne Park).

ST. MARY'S PARISH CHURCH, WESTERHAM.—November 11.—An organ recital was given by Mr. Ernest H. Smith, F.C.O., who played the following selection from the works of English composers:—"Religious March in E flat" (G. A. Macfarren); "Andante con Moto" (E. T. Chipp); Fugue in D" (John Bennett); "Siciliano in G" (E. J. Hopkins); "Jerusalem the Golden" (W. Spark); "Adagio in E flat" (J. Stainer); Grand Organ Piece (A. H. Brown); "Evening Prayer" and "Festive March in D" (Henry Smart).

NOTES.

On the 11th of October the musical societies of Vienna celebrated the centenary of the birth of Simon Sechter, who, a native of Bohemia, had spent the greater part of his life in the Austrian capital, and amongst whose numerous pupils may be mentioned Thalberg, Bruckner, Vieuxtemps, and Pauer. By desire of the government, a selection of Sechter's compositions was to be performed shortly at all the leading churches of Vienna in commemoration of the anniversary.

Sechter was an excellent contrapuntist and writer of church music, some of his masses, which are written in a serious devotional style, have found a wide acceptance in Austria and Germany.

Increased facilities for home pedal practice, continue to grow' Tuber's "Independent Pedal Organ" attached to the Carm organ, to be seen at 3, Newman Street, Oxford Street, and the F.C.O. "College" Pedal American Organs, which may be inspected at 32, Ledbury Koad, Bayswater, fulfil the necessary conditions, according to report, and are built according to "Conference" measurements

Mr. John Hele has for many years been doing excellent service as Borough Organist at Plymouth, and recently celebrated his 600th recital in noteworthy manner. The *Western Figaro* thus writes on the matter:—"We have, of course, many times alluded to the indefatigable exertions of the Borough Organist in providing suitable novel programmes for the concerts at the Plymouth Guildhall, on Saturdays and the recitals on Thursdays; but we have just now an opportunity of making a special recognition of his services in the West of England. Last Saturday was the 600th performance in connection with the Guildhall Corporation Concerts, and the Mayor and Mayoress, with many other members of the Corporation attended, and the necessary *clat* to such a celebration was not wanting. Mr. John Hele, however, is endeavouring to celebrate the event in a more substantial way. He desires to offer a beautiful medal for competition among the young students in music who assist at the Corporation Saturday concerts, their appearance at any of the concerts to be their qualifications to compete. His enthusiasm in the cause of music is beyond all question, and he has ever been ready to assist in any way and in all kinds of schemes and proposals for our benefit. In this idea -laudable in every way—of his, let us give him hearty and true encouragement."

The new organ, erected at a cost of £300, in the garrison chapel, Devonport was dedicated on the 31st October. The whole of the £300, with the exception of £10, has been raised by the exertions of the Rev. F. G. Wright, the chaplain. Soon after his appointment two years ago, Mr. Wright set himself the great work of raising sufficient money to place an organ in the chapel. Most of the neighbouring clergy were present at the dedication service, and the garrison choir (who wore surplices for the first time) were assisted by the choirs of St. Paul's and St. Stephen's, Torpoint, and also by the band of the North Staffordshire Regiment.

Mr. Gerrit Smith commenced on Oct. 20, at the South Church, New York, his fourth series of organ recitals, which he will continue throughout the season. Organ Recitals are gaining increased acceptance just now in the United States.

COLLEGE OF ORGANISTS CALENDAR.

On Tuesday next the Library will be open from 7 to 9.

The dates given of following arrangements must be regarded as preliminary and may be subject to slight alterations:

December 4. Dr. C. W. Pearce, F.C.O. will read a paper on "Modern treatment of Ancient Ecclesiastical Melodies" at the College at 8 o'clock. January 8. F.C.O. Examination (Paper work). January 9. F.C.O. Examination (Organ Playing). January 10. F.C.O. Examination (Organ Playing). January 11. Diploma Distribution. January 15. A.C.O. Examination (Paper work). January 16. A.C.O. Examination (Organ Playing). January 17. A.C.O. Examination (Organ Playing). January 18. Diploma Distribution. February 5. Lecture. March 5. Lecture. April 2. Lecture. April 29. Annual College Dinner. May 7. Lecture. June 4. Lecture. July 16. F.C.O. Examination (Paper work). July 17. 18. F.C.O. Examination (Organ Playing). July 19. Diploma Distribution. July 23. A.C.O. Examination (Paper work). July 24, 25. A.C.O. Examination (Organ Playing). July 26. Diploma Distribution. July 30. Annual General Meeting.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

The Organ World.

"THE PHYSIOLOGY OF PIANOFORTE PLAYING, WITH A PRACTICAL APPLICATION OF MR. W. MACDONALD SMITH'S APPARATUS."

A PAPER READ BEFORE THE MEMBERS OF THE COLLEGE
OF ORGANISTS, BY T. L. SOUTHGATE.

(Concluded from page 182.)

Some object to any exercise of the fingers away from the piano, because, they say, the effect produced by each finger should be *heard*. It is true that in order to ensure equality of finger, the effect should always be *noticed*, and this, I venture to hope, is one of the advantages of this finger apparatus, for by its means the power of the fingers can be perfectly equalised, the weaker ones being practised more than the strong ones, until all have attained the same rapidity and strength. One of the chief objections to most systems of finger exercises at the piano is that the weak fingers always remain weaker than the others; the injurious, unsatisfactory result of practising scales, using the two weak fingers less than half as often as the thumb and two strong ones, is very evident. By the intelligent use of the apparatus this natural defect is repaired, valuable time is saved, and an equal touch, with evenness for playing rapid passages can be attained.

There are two other movements necessary, but which can be more readily practised without a set apparatus, as long as the importance of rapidity of movement has been properly grasped by the student. One of these refers to the turning the thumb under, and another to the movement required for tremolo and some shakes. There are several special exercises written for being performed at the piano for the turning under of the thumb, but in common with many others the movement is not sufficiently rapid to be a gymnastic exercise, and therefore such practice has to be continued for a long time before any improvement is noticed. But if we take the movement in itself, and perform it very rapidly half-a-dozen times, the effect is soon perceptible, and the turning under in playing becomes easy. It is quite sufficient to do the following six times each way; Draw the thumb across the palm till it touches the base of the little finger, then very suddenly open the whole hand, then as suddenly bring the thumb across the palm again. This will combine exercise for another movement, which is seldom taken into account—viz., the "hollowing of the hand," a position sometimes wanted when a group of notes, all very close together, has to be played.

For the tremolo, a rotary motion must be given to the arm and hand; this is what is called "supination" and "pronation" in anatomy. If a roll of half-a-dozen pieces of music is held in the hand, and a rapid movement backwards and forwards made, such as is used in tremolo passages, a marked increase of facility in such passages will soon be noticed, and also a greater facility in playing shakes, probably owing to the mechanical loosening of certain ligaments more than to the real exercise of muscles.

In concluding with a few remarks connected with the question of pianoforte practice, I may offer some observations as to the instrument upon which the student, especially the beginner, practises. If we bear in mind what Schumann says about a dumb piano being of no value, I am afraid we must agree that an old, worn-out instrument, such as is often given to children to practise on, no doubt from force of circumstances, is even worse than a dumb piano. How can nice gradations of touch, either of finger or wrist, be acquired when the notes will not answer to anything less than a "forte"

blow, when endeavours to play with expression are useless, or a legato run out of the question. The injurious nervous effect of such work should alone be enough to condemn it utterly for any pupil.

The use of scales is another question which is nowadays of great importance. If we look carefully at the essential difficulties to be overcome in playing, they will be found to be of two kinds, mental and mechanical. The mental advantage to be derived from scale playing is the acquisition of the *habit* of using the correct fingering, so that when a portion of a scale occurs in a piece which is being played, there may be no sort of hesitation as to what fingers are to be employed. And this is the only great advantage to be gained. Scale playing is still supposed by many to give evenness in playing, but it is certain that an exercise of the strong fingers at the expense of the weak cannot possibly conduce to equality of finger and evenness of playing.

"Locality," that is the habit of the fingers at once striking the notes which the mind directs them to strike, may be practised as well in playing any piece as in playing studies or exercises. Shakes in thirds must be acquired automatically, and although an instantaneous control over each muscle will give increased facility in the particular movement required for shakes in thirds, still the physiological facts connected with the "rate of finger movement" prevent anyone being able to play a rapid shake in thirds, except by perfect automatism. It may be remarked that the rarity of a perfect "legato" scale does not generally arise from a want of "ear" on the part of the student, but owing to a weakness of the tensor muscles, which do not execute the "up" movement as rapidly as the mind wills them to act. Who has not noticed the wonderful runs a mechanical piano plays? However unenviable its performance in other respects, I always envy its "runs." As far as the "legatoness" is concerned, a short time spent over strengthening the extensor muscles will enable a performer to do this well.

Pianists sometimes adopt what seems to be a peculiar "action" of the hand, and which needs explanation. Sometimes the hand may with advantage be thrown down on the keyboard, but in thus using the *weight* of the hand, as the expression is, the result produced is not really the effect of allowing the hand to fall, thus utilising its weight, which is really small. The object of this action, which some employ, is really to relieve the extensor muscles of their slight contraction, and thus to enable the flexor or striking muscle to act in a perfectly free manner. By lifting the hand bodily to the height of three inches or so above the keyboard, a downward stroke is obtained, during which the fingers have, so to speak, no weight. The exaggeration of this action is, of course, bad, but if judiciously done, it affords the player considerable facility in playing certain passages when great rapidity and decision is necessary. Natural awkwardness of the left hand and arm present a difficulty—it is of course the result of the very little use made of the left arm in ordinary avocations. Quick passages and forte playing with it are impracticable unless it is made "dexterous" to a degree approaching that of the right hand.

Thalberg says that in playing, the hand should be as if "desossée"—without bones, meaning of course that there must be no stiffness anywhere. Few players attain this, as either weakness of some one muscle or another, or fear of being unable to accomplish a difficult passage, constantly introduces a stiffness somewhere, and so spoils the naturalness of playing.

The apparatus brought before you has been invented too recently to quote results of the exact amount of time saved by its employment, but it has been used enough to feel confidence in saying that with twelve minutes a day proper exercise with Parts I. II. and IV. of the apparatus, anyone may soon acquire and maintain a light and strong touch, a

perfect freedom and command of the wrist, and a very considerable degree of rapidity. And that with twenty minutes' exercise with the whole apparatus the most advanced player may derive the advantage of the best gymnastic exercise of all the muscles brought into play in his art, and this at a very great saving of time as compared with the usual mode of proceeding.

I needly hardly stay to point out that the employment of this apparatus is of great use to the violinist. By means of it he can economise his time by stretching and thoroughly exercising the fingers of his left hand, besides making the right wrist supple for bowing. I may also mention it has been found that, as a result of the exercises described, a very noticeable advantage has been derived in another way. In the action of drawing, muscles are employed for forming lines in certain directions, which are not made use of at any other time; the consequence is that those who are not drawing or painting constantly find some lines very difficult to draw steadily; but when once the muscles in question are kept strong, firmness of stroke in every direction and rapidity of movement are easily maintained. Again, an increase of rapidity in ordinary writing, and also with the type-writer, is very marked when these finger exercises are made use of.

I will close with a word or two of Kalkbrenner's, showing the proper sphere of technical proficiency, to which I hope I have not been understood to attribute a higher importance than is due to it.

"The pianist who can only execute passages of difficulty, notwithstanding all the perfection he may have acquired, soon finishes by becoming tedious. We must soar higher, and aim at expression, soul, and grandeur of effect. Passages of execution must appear merely as accessories, serving as shadows in a picture. Above all, let the hands be perfectly independent, and not always playing together in the same tone of colouring. . . . We must not rest till we have succeeded in acquiring fire without violence, power without harshness, and sweetness without languor."

Pregnant words these, and especially noticeable as coming from one remarkable in his day as having great mechanical ability. But it is not necessary to point out to the members of this association that the possessor of these powers alone is not a musician, as we understand the term. If proof of this view were wanted, it would only be requisite to remark how often we meet with pianists who essay some enormously difficult *virtuoso* piece, which possibly may be effective and expressive enough when delivered by the artist-composer himself. But when this same piece is played by one who possesses strong free fingers, but no soul, and plays merely the notes, as we say, then the intent of the piece is unperceived, and it becomes a noisy and meaningless example of music, so wearisome that one may regret it was not a little more difficult, so as to be quite impossible. Thoughts of this nature must have passed through many of our minds when we have heard some of Liszt's terribly difficult pieces delivered without a trace of the charm with which he himself clothed them. Undoubtedly the average human mind likes to be astonished, and so there exists an inherent tendency to delight in digital dexterity, and to render homage to those who display great execution. But cultured musicians rarely fall into this error. They are aware that execution is only a means to an end, not the end itself. We know that execution may, and exist without its possessor having an atom of expression or feeling. In that case the worshippers of execution are like those who are satisfied with the mere narration of a parable, and fail to perceive the hidden meaning which underlies its diction. They are satisfied with the husk, as it were, and do not recognise that it is only the outer case holding the kernel.

At the same time, while lamenting that some think more of the outward manifestation than of the inner spirituality of

music, it must be pointed out that until a fair amount of *technique* has been attained, the composer's ideas cannot be adequately represented. However good be the intention, however intelligent the desire to set forth the author's thoughts, all is useless unless the fingers have acquired sufficient strength independence, and rapidity to execute what has been written. By all means let us exalt the artistic player far above the mere executant, but let us also insist on *technique*. The possession of execution cannot interfere with expression; but it is certain that complete expression cannot be manifest without *technique*, and no amount of artistic discernment will supply its place. In order, therefore, for the artist-executant completely to represent the perfected ideas of the artist-creator, *technique* and feeling, those indispensable faculties, must exist, and be employed together for the production of a finished work of art.

Mr. T. Turpin, T. Wingham, T. Matthey, and others took part in a discussion, which followed the reading of this able paper.

PURPOSE IN CHURCH MUSIC.

A writer in *Church Life*, an American paper, makes the following observations:

The participation in the worship of the Episcopal Church must, sooner or later, reveal to all *earnest* members the definite *purpose* of that worship, and what is now written must be echoed in the hearts of all those who through their earnestness have realised the *purpose* of all worship, but especially that belonging to the *Liturgy* of the Church. Purpose, as we know, signifies intention. Everything we have in any way connected with us is then bound up with purpose. It matters not whether we are indifferent to ourselves individually or collectively, we are in every way dominated by purpose. Now we, knowing the great danger of forgetting, even in our Holy Church, the purpose of her most glorious worship, certainly are justified in inquiring into that which has such a mighty result upon us Churchmen and Churchwomen, viz.: Worship—consisting as it does of two elements, prayer and praise, the latter being the most important, for we read these important and forcible words of Klopstock (1724-1803), "Worship is the most essential in sacred service, and *singing is the most important part of worship*, because it is the loud prayer of the congregation, which is moved by it with greater power and upheld in longer devotion than by the silent prayer, which is only quietly thought or softly repeated." It would seem that even in this advanced and remarkable nineteenth century, that at times the *purpose* of worship is lost sight of to a considerable extent by those who have the unfortunate opportunity to express themselves upon it, in a manner as if the *almighty dollar* was demanded at the door of the church, and the usual investment had been made to secure that *dollar* its value by preparation for an hour's amusement, which has the usual *machinery* to aid it, that the opera or concert work possesses; forgetting that hospitality has a right to be appreciated, as in our churches, where they are thrown open to all, irrespective of creed or nationality. This is indeed true of those whose criticism is expressed in such a manner as not only evinces knowledge of worship and its purpose, but who are unintentionally dealing with the matter under circumstances similar to work temporal, instead of work spiritual; even showing want of appreciation for hospitality extended to all by the Church's services, and thus incurring the awful responsibility of endeavouring to retard the proper signs of progress in that worship, by disseminating opinions upon it, not only in a wrong spirit, but in every way calculated to suppress the right undertaking of it and its purpose; dealing with the matter in a secular manner, whereas it is well-known in what a great measure it is sufficiently undervalued by the world, owing in a great part to the proper understanding of its purpose and conditions. The worship of God is for the glory of God, and certainly not for the apotheosis of anyone. The latter part of Lessing's words on criticism signifies that it is necessary for the "true critic to form his taste upon the rules necessary to the subject of his inquiry;" therefore it is necessary to know thoroughly your subject before one can in any way express themselves in a manner that shall call for the sympathy necessary to the

true critic's opinion, for true criticism is instructive, and not for in any way merely to find fault, but to disseminate a knowledge of difficult and abstruse things in the world. It is necessary to be familiar with the grave difficulties attending all who co-operate in and participate as workers in the grand cause of true religion and art, for musical art is the handmaid of religion, and what can a religion be without worship? We must not forget that our worship is an act of love and devotion, and especially the element of praise, through inspiring song, which is supported not by fault-finders, but intelligent, loyal and devoted churchmen and churchwomen, who do not expect any sympathy from those outside the church's precincts, but have reason to hope for common sense when an opinion is expressed upon their worship. If the worship of the church is to be placed on a level with worldly associations and enterprise, it will soon lose its sublime character and purpose, but might, for a season, enjoy a reputation equal to all other fashionable crazes, which eventually die out to give life to others equally or more absurd and disappointing; no, it belongs exclusively to Him who put it into the heart of man to perform; therefore, those who labour in it should at least, when they make a special effort, be accorded a sympathy from those who accept the hospitality of its services, as no especial effort in anything is made without the experience of great difficulties, in some places much more than in others. Criticism, too, should be what Schumann expressed in these words: "The highest criticism is that which leaves an impression similar to the one produced by the original that calls it forth." Special acts of praise have not always (for it is impossible at times) the same facilities, as time, place and the machinery necessary for the oratories, &c., but its principle is to offer in heartiest and manliest of styles, songs of praise to Him who is all worthy! It is not just for any one to criticise such an act of praise in the same manner as where every convenience for musical art existed, nor is such criticism observed by those whose intentions being of the purest, and whose courage is not of the faintest, who grapple with difficulties to praise their Creator, under circumstances which mean strength and renewed efforts in the future, and which would be a severe lesson to those who so easily and lightly speak on such serious matters, for we should be truly thankful for that worship which reveals continually to each of our minds the blessedness of this privilege given to us here on earth, of becoming of one mind and one heart, by song, for "the psalm is the praising of God and a harmonious confession of faith in Christianity. What can be more beautiful? Every age and each sex is fit to join in it; emperors and king, like the people, may sing psalms. Singing psalms unites the disunited and reconciles the offended. Who could not forgive a man who united with him in raising his voice to God?"—L. AMBROSIUS. (340-397.)

CHELTENHAM.

There was a crowded audience at the Assembly Rooms on November 12, when the Cheltenham Festival Society gave its first concert this season. In his programme Mr. Matthews aspired high, for he undertook a dramatic cantata which has only once been performed, viz., Dr. Bridge's "Callirhoe," and also the wonderful and difficult music of the first two scenes of Berlioz's "Faust." Yet by universal appraisement, the aspiration was not too high. From the opening bars of "Callirhoe" to the last strains of the magnificent Hungarian March the concert was an unqualified success. Dr. Bridge, who conducted his own work, expressed himself as deeply grateful to orchestra, chorus, and soloists, and was evidently genuine in assuring all that the performance compared favourably with that at Birmingham. And the selections from "Faust" were a musical treat not soon to be forgotten.

The libretto of the cantata is the work of Mr. W. Barclay Squire, who has done full justice to the dramatic story. The music is written in the modern style, and is full of beautiful and striking melodies—a most important feature, and not always to be found in modern compositions. The instrumentation is also of a striking and varied character, and contains several novel effects. Instruments of percussion are freely used, as a very necessary accompaniment to the story, and particularly in the cries of the frenzied crowd suffering from the plague sent upon them by Bacchus. The choir was of its usual strength, and throughout the rendering of the difficult music showed the result of careful and hard practice. The female voices were particularly bright and full. The band, as usual, numbered upwards

of fifty instrumentalists, several of the number being pupils of the conductor. Amongst the professionals were Mr. E. G. Woodward, the veteran leader, whom, we are informed, has never been absent from an orchestral concert connected with this society, the Messrs. Teague, Miss Florence Lane (harpist), Bath, Messrs. Roberts, Griffin, and Probyn, Birmingham, and several others well known as able instrumentalists. Mr. George A. A. West presided at the organ, and Mr. E. A. Dicks played the bowl-shaped gongs introduced in the cantata "Callirhoe." They consist of a complete octave of notes, tuned in the key of B flat. The tones of the gongs give great effect in the second part of the cantata, in which the brazen vessels of divination suspended from the boughs of a mighty oak made known the presence of the god. Mr. Matthews was fortunate in securing the services of the following artists for the solos—Miss Bertha Moore (Callirhoe), Madame Belle Cole (Priestess of Zeus), who made her first appearance in Cheltenham on this occasion, and Mr. Charles Banks (Coresus) the new tenor, who also made his first appearance in Cheltenham.

Of the remainder of the programme it is unnecessary to say much. The part of Faust was undertaken by Mr. Charles Banks, whose successful *début* at the Albert Hall, London, was much commented upon last season. Sir Herbert Oakeley, Mus. Doc., the President of the society, also showed his interest by sending a new M.S. composition, a "Gavotte and Musette" for strings, and a "Minuet and Trio," played before by the Festival Society. Madame Belle Cole's fine voice and extraordinary compass had full scope in a cavatina from Donizetti's opera of "La Favorita," which created much enthusiasm. Miss Bertha Moore scored a similar success with a cavatina by the same composer.

MONSTER ORGANS.

In the columns of a musical contemporary, Mr. Thomas Casson, writing of the new Chicago organ, and of his system of organ-building, asks the following questions, and adds the quoted observation here given:—

1. What musical purpose is answered by these enormous musical machines? Of course one knows that the mechanism will be good, and the Chicago people are at least to be congratulated in not going in for the biggest organ in the world; but surely an organ of half the size will answer every purpose to which an organ is applicable, provided suitable accessories be supplied. A few years ago our greatest organist wrote to me the most noteworthy letter I ever received on this subject. He says:—

"The day for these monster organs is past. The varieties of organ-tone are few, and their multiplication on different claviers is only a nuisance to the player, but of great use to the builder, from the white elephant point of view. No organ need have more than fifty stops.

I am presumptuous enough to add five to this number, for the sake of a pedal bass to the swell; but a glance at the list of stops will surely convince anyone of the truth of the remarks I have quoted.

2. Do your organ-playing friends approve of the very extensive use of the swell? Much has been written on the subject; but in any case, absurd as is the prevalent practice of having no 16ft pedal bass for the ordinary Swell Organ, the enclosure of nearly all the great organ and the whole of the Choir, while leaving the pedal organ entirely unenclosed, must be indefensible on any grounds save economy. A smaller organ with two basses would be more musical.

The ingenious adjustable movements are admirable as a mechanical problem, but unless the organist to a great extent stereotypes them it can hardly be possible to remember them. In this respect Kilborne Roosevelt's action was superior, as it supplied an index. For an organ of more moderate size, laid out upon a more reasonable plan than that which now obtains, the vast array of accessories is unnecessary.

Several of the contrivances mentioned as novel have been in successful use in England, e.g., a full organ pedal of much superior form, which not only gives the full organ with basses and couplers, but allows of each division being separately played full, with appropriate basses and couplers, all without disturbing the draw-stops.

RECITAL NEWS.

ESHER PARISH CHURCH.—Mr. J. E. Adkins, F.C.O., Organist, is giving a series of six Recitals on successive Monday evenings, beginning Monday, November 5. The following are the programmes of two which have taken place already. No. 1: Finale, 1st Sonata, Guilmant; Allegretto Scherzoso, Schumann; Minuet in C, Smart; O Sanctissima, with variation, Chipp; Fugue in E major, Bach; Allegretto Symphony in C, Haydn; Abendlied, Mendelsson; Fixed in his everlasting Seat (Samson), Handel. Mr. D. Pyke Evans, Scholar of the Royal College of Music, gave "Comfort ye" and "Every Valley," and also "If with all your Hearts," Mendelsson. No. 2: Sonata in A (3), Mendelsson; Caprice in B flat, Guilmant; Fantasia and Fugue in D minor, J. E. Adkins; "Return O God," "To dust his Glory," Samson, Handel; Introduction and Fugue, Ruick; Offertoire on two Christmas Carols, Guilmant; March Triomphale, Lemmens. Mr. F. B. Eastwood of Esher Lodge, Esher, gave "There is a Green Hill" and "For ever with the Lord," both by Gounod. The fine organ is by Walker & Sons.

CONGREGATIONAL CHURCH, WORPLE ROAD, WIMBLEDON.—The new Organ was opened by Mr. Henry J. B. Dart, A.C.O., (Organist of St. John's Waterloo Road, London), November 14th. Programme: Sonata No. 3, Mendelsson; Chorus, "The Heavens are Telling," (Creation), Choir, Haydn; Adagio, E. J. Hopkins; Introduction - air and variations—A Hesse; Andante in E minor, Batiste; Prelude and Fugue in C minor, Bach; Barcarole 4th concerto, Sterndale Bennett; Chorus, "All Men. all Things" (Hymn of Praise), Mendelsson; Allegretto in B minor, Grand Choeur in D, Guilmant.

ST. JOHN'S WATERLOO ROAD, S.E.—The Monthly Oratorio Service was held on Sunday, November 18, at 3 p.m., when Mendelsson's St. Paul was given, with Master Warren, Miss Louie Lancaster, Mr. A. Davey and Mr. F. Winton as soloists, and with Mr. Henry J. B. Dart at the organ. These services, which are held the third Sunday in each month, are attracting a congregation from all parts of the Metropolis. Spohr's "Last Judgment" is selected for performance on Sunday, December 16.

BIRMINGHAM.—A Recital was given by Mr. C. W. Perkins, in the Town Hall, on November 10. Vocalists: Mme. Oscar Pollak and Mr. J. M. Swingler. Programme: Sonata in D minor (on the Chorale ("Vater unser")), Mendelsson. Air and Variations, from Symphony in D, Haydn. Choral Song and Fugue in C major, Wesley. Allegro Cantabile and Toccata, from Organ Symphony, No. 5, Widor's. Bourée in B minor, Bach. Triumphal March, List.

CRYSTAL PALACE.—The following pieces were played by Mr. H. W. Weston, F.C.O., on November 5:—Toccata in C, Bach; Capriccio alla Sonata, Op. 230, Fumagalli; Selection, "Die Miestersinger," Wagner; Adagio from the 3rd Symphony, Mendelsson; Allegro Moderato in A, Smart?; Grand March, "Aida," Verdi; Organ Sonata in B flat, No. 4, Mendelsson; Allegretto in A flat, from a Fantasia, Capochi; Fugue in A flat, Op. 27, Rheinberger; Allegro in D, Wesley; "Funeral March of a Marionette," Gounod; Marche Nuptiale and Fugue in D, Guilmant; "Chœur des Anges," Berger; Tempo di Minuetto, Weston; Overture, "Tancredi," Rossini.

LIVERPOOL.—Mr. W. T. Best performed at St. George's Hall on November 3:—Rhapsodie sur Cantiques Bretons, Saint-Saëns: Romanza, "Rose, softly blooming," Spohr; Toccata and Fugue in C major, Bach; Adagio, from the "Septuor," Beethoven; Overture, "Sofia Catarina," Flotow; Overture, "The Puritan's Daughter," Balf; Duet, "Ah perdonna," Mozart; Concert Fantasia on Old English Airs, Best; Bourée and Fugue in A minor, Bach; Andante for the Organ in F major, Wesley; Birthday March, Schumann.

SPECIFICATIONS.

CHRIST CHURCH, EALING.—On November 4 the above organ was reopened, after having received important alterations and additions at the hands of Messrs. Gray and Davison, and by whom the work has been very successfully carried out.

The instrument has been thoroughly overhauled, and amongst the additions the following may be mentioned:—

CHOIR ORGAN.—A Keraulophon 8 ft.; Gemshorn, 4 ft.; and a Vox Humana, 8 ft.; spotted metal front in a swell box by tubular pneumatic.

SWELL ORGAN.—A Clarion, 4 ft., spotted metal, and a Tremulant and three Compositions.

PEDAL ORGAN.—A Violoncello, 8 ft.

Mr. A. J. Kelway Toms, the organist of the church, presided, and after service gave a recital on the instrument.

CONGREGATIONAL CHURCH, WIMBLEDON.—Specification of Organ erected by Messrs. Conaheer & Co., of Huddersfield:—

GREAT.—Open Diapason, 8 ft.; Stop Diapason, 8 ft.; Dulciana, 8 ft.; Principal, 4 ft.; Harmonic Flute, 4 ft.; Fifteenth, 2 ft.

PEDAL.—Open Diapason, 16 ft.; Bourdon and Violoncello prepared for.

SWELL.—Double Diapason, 16 ft.; Violin, 8 ft.; Rohr Gedact, 8 ft.; Salicional, 8 ft.; Voix Celestes, 8 ft.; Gemshorn, 4 ft.; Piccolo, 2 ft.; Mixture, 3 ranks; Cornopean, 8 ft.; Oboe, 8 ft.

Usual Couplers.

NOTES.

A recent issue of a Church paper has the following advertisement:—

AS COACHMAN, Footman, or Valet. Drive a pair; teach music, play organ, train choir if required. Excellent character and references.

The Rev. Sydney Smith said every man thought he could manage a farm and drive a gig, there seems to be a new belief in the world, that every man can play the organ.

In speaking of St. Clement's East Cheap, the "Echo" says:—"The church has an interest greater than many of those around it, for the famous Dr. Pearson, 'On the Creed,' held the living once, as did the worthy old Fuller, of 'Church History,' while it is all linked to the name of the great English musician—Purcell—from the fact that he was once its organist, a post held later by Battishill." It will be remembered that Dr. C. W. Pearce, F.C.A., is the present worthy organist of St. Clement's.

On Oct. 26th, Miss Mc Knight, T.C.O., Organist and Ghoir-trainer of the Parish Church, Algerton, was presented with a handsome metronome by the members of the choir as a token of their esteem.

COLLEGE OF ORGANISTS CALENDAR.

The following are leading officers:—Patrons: His Grace the Lord Archbishop of Canterbury; The Right Reverend the Lord Bishop of London; President (for the Collegiate year, 1888-9): Sir John Stainer, M.A., Mus. Doc.; Vice-Presidents: Professor the Rev. Sir F. A. Gore Ouseley, Bart., M.A., Mus. Doc., Sir George Grove, L.L.D., D.C.L., Professor Sir R. P. Stewart, Mus. Doc., Sir G. J. Elvey, Mus. Doc., Sir Arthur Sullivan, Mus. Doc., E. J. Hopkins, Esq., Mus. Doc., J. F. Bridge, Esq., Mus. Doc., G. C. Martin, Esq., Mus. Doc., A. C. Mackenzie, Esq., Mus. Doc., Professor C. Villers Stanford, M.A., Mus. Doc.; Trustees: H. C. Wesley, Esq., E. J. Hopkins, Esq., C. H. Turpin, Esq.

On Tuesday next the Library will be open from 7 to 9.

The dates given of following arrangements must be regarded as preliminary and may be subject to slight alterations:

December 4. Dr. C. W. Pearce, F.C.O. will read a paper on "Modern treatment of Ancient Ecclesiastical Melodies" at the College at 8 o'clock. Musical Illustrations will be given. The chair will be taken by Dr. E. J. Hopkins. January 8. F.C.O. Examination (Paper work). January 9. F.C.O. Examination (Organ Playing). January 10. F.C.O. Examination (Organ Playing). January 11. Diploma Distribution. January 15. A.C.O. Examination (Paper work). January 16. A.C.O. Examination (Organ Playing). January 17. A.C.O. Examination (Organ Playing). January 18. Diploma Distribution. February 5. Dr. F. J. Sawyer, F.C.O., will read a paper on "The History of the Theory of Harmony." March 5. Lecture. April 2. Lecture. April 20. Annual College Dinner. May 7. Lecture. June 4. Lecture. July 16. F.C.O. Examination (Paper work). July 17-18. F.C.O. Examination (Organ Playing). July 19. Diploma Distribution. July 23. A.C.O. Examination (Paper work). July 24, 25. A.C.O. Examination (Organ Playing). July 26. Diploma Distribution. July 30. Annual General Meeting.

Candidates for the forthcoming Examination should send in their names before January 1.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.

The Organ World.

SOME SUGGESTED MODIFICATIONS OF DAY'S HARMONY, TO MEET THE VARIOUS OBJECTIONS RAISED AGAINST HIS THEORY.

PAPER READ BY DR. C. W. PEARCE, F.C.O., BEFORE THE COLLEGE OF ORGANISTS.—*June 26.*

The well-known Treatise on Harmony, by Alfred Day, M.D., has from time to time been prominently brought under the notice of the musical world, chiefly, perhaps, on account of its having been adopted as one of the Text Books for musical examinations in the University of Cambridge and elsewhere.

The high position thus given to it has evoked much criticism from many other eminent theorists, and rightly so; for it is manifest that a book compulsorily placed before students, and invested by high authority with an importance denied to all other books dealing with the same subject, must necessarily have a great influence upon the musical thought, feeling, and education of the age. Much credit is due, therefore, to any institution, educational or otherwise, which affords the means of discussing a matter which may fairly be described as one of the burning musical questions of the age. This is not the first time, nor, let us hope, will it be the last, that the College of Organists has opened its hospitable doors for such a purpose; but as, unfortunately, it so happens that the proceedings of this College are but, comparatively, little known to the great bulk of its members, it will be more convenient to me to refer to the better known and more widely circulated proceedings of the Musical Association for the history of what may perhaps in future years be known as the "Day Controversy."

Day's Harmony has been discussed by the Musical Association at least four times—first by Mr. Charles E. Stephens, in his paper entitled "The Fallacies of Dr. Day's Theory of Harmony, with a brief outline of the Elements of a New System," read during the first Session, 1875; secondly, by Mr. Gerard F. Cobb, M.A., whose paper on "Certain Principles of Musical Exposition, considered educationally, and with special reference to current systems of Musical Theory," occupied the attention of the Association for two consecutive meetings of the Tenth Session, 1883-4; thirdly, by Mr. Ebenezer Prout, B.A., whose paper on "Some suggested Modifications of Day's Theory of Harmony," read as recently as the fifth meeting of the present (Fourteenth) Session, led to a fourth paper on "Some further Modifications of the same book, suggested from an educational point of view," which paper it is my privilege to present to you in a rather more amplified form this evening.

The first two of these papers, together with an article by Mr. James Lecky, "On Modern Systems of Harmony," which appeared in the *Musical Times* of February 1, 1880, may be fairly said to contain the various objections which have been raised from time to time against Day's book. On the other hand, we have in its favour the strong and earnest approval of Sir George Macfarren, exhibited in all his writings, and the more or less qualified support of Mr. Ebenezer Prout (in the paper just referred to), of Dr. C. Hubert Parry (in his article "Day" in Sir George Grove's Dictionary), of Dr. Bridge (in the discussion which followed the reading of Mr. Prout's paper on March 5 last), and even of Mr. Lecky, who concludes his *Musical Times* article by acknowledging that "Day appears to advantage beside many of his rival theorists." These are, perhaps, the most important of the opinions which have been expressed on both sides, and we will now proceed to consider

the objections first. Speaking generally, the weak points of Day's book may be enumerated under these three heads:—

- (I.) The adoption of sounds of different pitch as being one identical sound.
- (II.) The fanciful and unpractical distinction made between so-called artificial and fundamental discords.
- (III.) The incorrect derivation and treatment of concords and discords by a process either contrary to ordinary natural phenomena, or outside the reach of physical observation altogether.

The first of these three weak points has afforded Mr. Charles Stephens a special mission of attack; and that gentleman deserves the best thanks of all musicians, especially teachers of harmony, for his long and fearless opposition of what can only be regarded as a serious and fatal error, educationally speaking.

I cannot do better than quote from a letter written by him in the "Musical Times" of March 1, 1880, to show you clearly the force of his objection:—

"By selecting the tonic, the supertonic, and the dominant as notes in the key, and building thereon chords by the superposition of thirds up to the extreme limit of the interval of the 13th from the root, Day complacently adopts sounds of different pitch as identical. It thus furnishes no less than *three different pitches for the keynote itself*, a startling, and to me, utterly condemnatory anomaly at the very outset. But, further, it also provides (in the major mode) *three different pitches* for the mediant, *two* for the subdominant (neither of which is the true one), *two* for the dominant (though one of these is disallowed in practice), *two* for the submediant (neither of which is correct), and *two* for the leading note. The solitary note for which it gives an unvarying pitch is the supertonic.

"Moreover, the subdominant triad—in reality, *one of the governing powers in the key*—is actually deduced from the chord of the 11th on the dominant, which gives *every one of the notes of the subdominant triad in an incorrect pitch*, and the submediant triad is part of the chord of the 9th on the supertonic, which gives all three notes of this chord also in an incorrect pitch.

"So profound have I found the casuistry of certain advocates of this system, that when at bay they venture to assert that, to carry out its principles the pitch of every note ought always to be that furnished by what they assume to be its note for the time being, and ought consequently to vary, according to the harmony employed.

"I here subjoin a progression constructed on the Day system in the key of C, viz:—

"And I now indicate in the case of the two upper notes which here appear in the first three harmonies, the variations of pitch in accordance with the above doctrine:—

E	80	81	78
C	64	63	66
Roots	C	D	G
Difference	16	18	12

"The true major third is here shown in the first column of figures; in the next column we see its expansion for the supertonic harmony; and lastly, in the third column its terrific

collapse for that on the dominant. I do not think that anyone will require auricular test of these differences. The figures alone are quite conclusive."

Here then is one of the evils arising from the practice of building up a system of harmony from the so-called products of the natural harmonic series resulting from three arbitrarily-selected roots in a key. In the discussion which followed my Musical Association paper of June 4, Mr. Prout ingeniously suggested the rejection of all harmonies above the 9th of any root, and obtaining the necessary notes of Day's chromatic scale from an intermingling of roots, similar to that suggested by Day himself for the derivation of the chords of the augmented 6th. As a last resource, as a forlorn hope of squaring the circle, of untying the Gordian knot, or of reconciling physics with psychics, this suggestion is, as I said just now, ingenious, but is it educationally sound, is it true? These are questions I hope to answer later on. For the present I content myself with asking, is it not easier for the uninitiated? is it not in truer accord with those principles of aesthetic taste and selection which have guided all real artist-minds from the earliest ages, to reject at once as useless and misleading all attempts to build up a system of modern music upon purely natural and entirely mathematical phenomena? But more of this presently.

(To be continued.)

THE ORGAN ANCIENT AND MODERN.

"The American Musician" has the following:—

We have just received from Belgium a very interesting work treating of the history, theory and practice of the king of instruments. It is entitled "L'Orgue Ancien et Moderne," and is the fruit of the investigation and experience of a learned ecclesiastic, the Canon H. V. Couwenbergh, of the order of Prémontré, organist of the Abbey of Averbode, Belgium.

"The Organ Ancient and Modern" is a magnificent volume of 360 pages in 8vo, published by Joseph Van In, Lierre, Belgium. The text is concise and comprehensive, and profusely illustrated.

The author declares that the aim of his work is to acquaint the reader with the organ, its origin and its successive developments from the rudimentary form to its present state of almost absolute perfection. He eloquently and truthfully avers that this knowledge, added to that of its mechanical construction, is indispensable to every organist who wishes to render his instrument a docile and faithful interpreter of his ideas. "Without this knowledge the organist will always find his instrument a rebellious servant, struggling against his will, enervating his genius and paralysing his inspiration.

The work is divided into two parts. The first part treats of the humble origin and subsequent evolution of the organ, with an historical account of the discoveries, improvements, etc., which have gradually and almost insensibly enriched the art of organmaking from its birth to the present day; biographical notes of the important organmakers of ancient and modern times with a list of their most remarkable constructions, as well as descriptions of the largest instruments built during the nineteenth century conclude this part. The second part is devoted to a succinct though exhaustive description of the numerous component parts of the modern organ, its mechanical construction and the different systems and improvements introduced by inventors and makers in all parts of the world. Canon Couwenbergh concludes the introduction to his work with the following words, which resume the insuperable difficulties antagonizing the researches of the most earnest investigators of the origin and genealogy of the organ. "Even its name is an enigma, its birth is enveloped in darkness, its very existence is a history which begins with a fable." The *uggab* mentioned in Gen. IV. 21, was the precursor of the *syrinx* of seven pipes which was perfected until it became the *machrokitha* of the Babylonians, an instrument consisting of a box on which were placed the seven pipes, each having a separate valve operated by a key (Kircher). The *machrokitha* may be considered as the primitive germ of the organ, though the Chinese *Tscheng*, which perhaps preceded it, is supposed to have consisted of a series of twenty or twenty-five bamboo pipes, which probably contained free tongues

similar to the actual free reed pipes. The hydraulic organ is also a primitive type of the organ, and seems to have been invented by Destibus (about 124 B. C.) and perfected by Heron the mechanic, his pupil. Various authors speak of the hydraulic organ which was by the Romans introduced into the countries they conquered; many writers suppose that the pneumatic existed before the hydraulic organ, while organs played by steam are referred to in the chronicles of the first centuries of the Christian Era.

In the eighth century we find the first authentic account of the organ, and from that time on it gradually came into general use, though it was only in the thirteenth century that attempts were made to improve it. Pedals were added in the fifteenth century, though some historians affirm that they were known as early as the twelfth century. From these data we may conclude with Canon Couwenbergh that the organ of the fifteenth century is the first complete prototype of the monster orchestral organ of the present day.

Canon Couwenbergh assigns a special chapter to "The Organ in America." He specifies wherein our organmakers differ from European systems, and concludes in the following terms: "The art of organ building in America is developing considerably from day to day. To all the improvements of European art are added the numerous inventions due to American genius in the domain of the mechanical art. Several organs in America not only rival the best products of European manufacturers, but even surpass them in more than one respect."

The second part of Canon Couwenbergh's work contains, as we have said before, a description of the component parts of the organ; the different systems of bellows, wind chests, pneumatic actions and electrical appliances are accurately and comprehensively explained and compared; a detailed account is given of the various pipes, their composition, form, special qualities and application; a chapter on the *diapasons*, or the relative measurements of the different sets of flue pipes and reeds is very instructive and considers the matter from a scientific stand-point; the concluding chapter of the work contains excellent advice as to the choice of stops required for organs of different dimensions.

The Appendix is a history of organ playing from its first exponents to the eminent *virtuosi* of the present day.

From the summary of "L'Orgue Ancien et Moderne" which we have given, it will be readily seen that Canon Couwenbergh's work is interesting, instructive and comprehensive; it is the work of a man at once learned, experienced, and impartial, of a man whose self-imposed task is a labour of love, carried to the end with the enthusiasm of a sincere devotee of the art divine. We congratulate the worthy Canon Couwenbergh on the splendid result of his labours, and hope he will continue his good work in the cause of his beloved art.

ACOUSTICAL VASES.

In the course of an article in "Chamber's Journal" occur the following words:—

"These vessels (anciently) termed *ēcheia*, were found greatly to strengthen the speaker's voice, especially when the dialogue was intoned; and here we have probably the philosophy of the origin and practice of intoning our church services. Each *ēchēion* selected a certain note, like the pipe of an organ, and vibrating in unison with it, responded and took up the sound by sympathetic vibration thereby increasing its intensity. Any hollow air-space will accommodate itself more or less in the same manner, a fact that is generally now taken advantage of in our theatres and public buildings, by leaving open spaces beneath the seats and floors, between the walls and above the ceiling.

It is of very recent years that the study of acoustics has received the attention due to it, and that such rude expedients as these sonorous vessels have given way before the steady advance of science. In the year 1850, an open plastered drain about a foot square in section was discovered beneath the chancel floor of St. Peter's Mancroft Norwich, running under the stalls on either side; and built into both sides of the drains, about three feet apart were earthenware jars, resting on their sides, with their open ends projecting two or three inches into the drain. They measured about nine inches in height, six inches across their ends, and eight inches at their middle part, and

their insides were glazed. Ten years later the same arrangement was found at another church in the same city, St. Peter's Mountergate, with the slight difference that the jars had handles; and, instead of being laid opposite to each other as in the former case, they alternated on either side of the drain. A similar discovery of acoustic pottery was also made at Fountains Abbey.

When the new Opera House was built at Turin in the middle of last century, all the architects, mathematicians, and men learned in harmonies and the philosophy of sound were consulted as to the form and situation of these harmonic vases; but no clear idea either of their construction or principle was arrived at. Trial vases were, however, placed in the house, as well as in others in various parts of Italy, but without the effects expected from them of augmenting the tone of the human voice, and of the instruments to which they were tuned. In a small private theatre where it was hoped to propagate and clarify the sound of choral music by their means, the result was a resonance, like the sound produced by sea-shells when placed against the ear many times multiplied, and growing like the sound of a gong, a powerful and perpetual hum; so that whenever anything was said or sung, it was necessary for the time to remove the *échies*.

This shows that great care and not a little knowledge is necessary in applying the principles of acoustics, another instance in confirmation of which was published in the *Philosophical Magazine* for 1830. "A church had been erected in Sheffield in which the preacher was altogether unheard, however great his exertion. Various unsuccessful expedients were tried, until the incumbent, happily in this case a scientific man, had a large parabolic reflector of light wood constructed and so suspended that the pulpit was in the centre of the parabola. By such an arrangement the rays of sound issuing from the focus of the mirror would be thrown forward as a parallel beam. The consequence of this was that every word uttered in the pulpit could be distinctly heard throughout the church; indeed, the speaker was more distinctly heard at the far end than at the intermediate portions, because this parallel beam was directly cast upon those in the distant gallery. Unfortunately the reflector acted in both directions. If anyone whispered in that distant gallery, the sound of the whisper was gathered into the focus of the reflector."

In the case of badly placed organs the experiments here detailed might be worthy of consideration; but it would be well—on the principle that "prevention is better than cure"—to apply "the great care and necessary knowledge" primarily in the proper construction of churches, and next in the selection of good position for organs.

THE ANTHEM.

Mr. F. N. Adams observes in the Cleveland (U. S.) Musical Art Journal.

The Anthem in the "English Cathedral Service" has attracted the special attention not only of musicians, but the lovers of music generally. Its direct purport has long been acknowledged universally as of great importance in the Liturgy, and hence has become to be regarded as a prominent part of the "Cathedral Service." The word "anthem" in itself, owes its origin by some authors to ant-hymn, a species of antiphony. H. Ch. Koch ("Musik Kalisches Lexicon") and Mattheson ("Ehrenpforte") state that "anthem" formerly expressed the same meaning as "antiphony." Byrd, Tallis, and others composed anthems in the style of the old Motet, Purcell, etc. introduced solo anthems. Handel composed anthems in a style influenced by the motet and German sacred cantata. Under the influence of the motet style Handel constructed the anthem choruses in a most artistic manner as regards development, the structure being of large dimensions; the words were taken from the Bible. From the cantata the anthem received its solo features and orchestral accompaniments. The words for anthems are usually selected from Scripture, but the Prayer Book has been drawn upon for this purposes."

SPECIFICATIONS.

CARDIFF.—Specification of organ erected in St. Margaret's Church, Roath, by Messrs. Bevington and Sons of London:

GREAT ORGAN.—Open Diapason, Claribel Sub-Bass, Bell Diapason, Principal, Mixture.

SWELL ORGAN.—Double Diapason, Open Diapason, Gamba Voix Celeste, Lieblich Gedact, Principal, Cornopean.

CHOIR ORGAN.—Echo Dulciana, Suabe Flute, Piccolo Harmonique, Clarinet.

PEDAL ORGAN.—Open Diapason, Bourdon.

COUPLERS.—Swell to Great, Swell to Pedal, Great to Pedal, 6 Double-Action Composition Pedals.

RECITAL NEWS.

ST. PETER'S BROCKLEY.—Re-opening of the Organ. Recitals were given by Mr. E. H. Turpin, and Dr. H. Walmsley Little, F.C.O. (Organist of Holy Trinity Church, Tulse Hill). The following was Dr. Little's programme: Fantasia in C, Berthold Tours; Andante in F, H. Smart; Air with Variations, Freyer; Berceuse, Gounod; Allegro Vivace, Morandi; Allegretto, B Minor, Grand Chœur in E flat, Guilmant.

HAVERHILL, SUFFOLK.—An organ recital was given by Mr. George Leake, F.C.O., in the Town Hall, on Nov. 16, 1888. Programme: Prelude and Fugue in B minor, Bach; Adagio in E (Fantasia Sonata), Rheinberger; Festival March in D, Smart; Sonata in D minor, No. 6, Mendelssohn; Allegretto in C, Moderato in F, Niels Gade; Concerto in B flat, Handel; Air in G (by request), Batiste; Marché Cortége (Irène), COUNOD.

PARISH CHURCH, SELKIRK.—On Nov. 24, 1888, Mr. J. E. Senior, F.C.O., L.R.A.M., (Organist of Govan Parish Church, Glasgow), gave a recital upon the new organ erected by Messrs. Brindley and Foster, of Sheffield. Programme: Organ Sonata in D major, No. 5, Mendelssohn; Romanza in E flat, Haydn; Pastorale in G major, G. Meskel; Fugue in D minor, Bach; Song, "Ave Maria," Schubert; Carillons de Dunkerque, T. Carter; Prier et Berceuse, Grand Chœur Triomphal (in A major), Guilmant; Andante in G, Batiste; March of the Crusaders, Liszt.

SPECIFICATION OF ORGAN.

(Constructed on Brindley's Patent Tubular Pneumatic System.)

GREAT ORGAN (Compass CC to A).—Large Open Diapason, metal, 8 ft., 58 pipes; Clarabella, wood, 8 ft., 58 pipes; Dolce, metal, 8 ft., 58 pipes; Principal, metal, 4 ft., 58 pipes; Fifteenth, metal, 2 ft., 58 pipes; Harmonic Flute, metal, 4 ft., 52 pipes.

SWELL ORGAN (Compass CC to A).—Lieblich Bourdon, wood and metal, 16 ft., 58 pipes; Open Diapason, metal, 8 ft., 58 pipes; Lieblich Gedact, wood and metal, 8 ft., 58 pipes; Viole d' Orchestre, metal, 8 ft., 58 pipes; Viole Célestes, metal, 8 ft., 46 pipes; Gemshorn, metal, 4 ft., 58 pipes; Echo Dulciana, Cornet, 5 ranks, metal, various, 290 pipes; Trumpet, metal, 8 ft., 58 pipes.

PEDAL ORGAN (Compass CCC to F).—Open Diapason, wood, 16 ft., 42 pipes; Bourdon, wood, 16 ft., tone, 42 pipes; Principal, Bass, wood, 8 ft., 30 pipes; Flute Bass, wood, 8 ft., 30 pipes.

COUPLERS.—Swell to Great Unison; Swell to Great Sub-Octave; Swell Octave on itself; Great to Pedal; Swell to Pedal; Tremulant; 3 Composition Pedals to Great and 3 to Swell.

Reversing Pedal working Great to Pedal and Tremulant.

HOLY TRINITY CHURCH, HALSTEAD, ESSEX.—Mr. George Leake, F.C.O., gave an organ and vocal recital on the organ in Holy Trinity Church, on Sunday, November 23, 1888. Programme:—Fugue in D minor (the Giant), Bach; Adagio in B flat (from a quartet), Spohr; song, "The Chorister," Sullivan; Organ Concerto, No. 4 in F, Handel; song, "The King of Love," COUNOD; Offertoire in F., Salomé; Song, "Oh rest in the Lord," Mendelssohn; March in B flat, Silas.

ST. PAUL'S, WEST BRIXTON.—On November 20, Mr. W. T. Best opened the new organ, playing the following pieces: Andante G. Major, H. Lind; Prelude and Fugue, C minor, Bach; Andante, F. major, S. Wesley; Sonata, No. 5, D minor, Merkel; Cantilène Pastorale, J. Grison; Capriccio (B flat), Capocci. The organ is by Lewis and Co., and has two manuals and pedal.

ST. MICHAEL'S, DEVONPORT.—The organ at St. Michael's Church, Stoke, Devonport, was re-opened on November 20, after reconstruction by Messrs. Hele and Co., of Plymouth. The amount spent upon the organ has been about £210, and there still remains a choir organ to be subscribed for, preparation having been made for

its insertion when the funds allow of it. The present specification of the organ shows:—

GREAT ORGAN.—Open diapason (large scale), flauto traverso, stop bass, gamba, dulciana, harmonic flute, principal, mixture (two ranks), trumpet, clarionet (ten stops).

SWELL ORGAN.—Double diapason, open diapason, lieblich gedact, salicional (grooved bass), vox celeste, gemshorn, mixture (two ranks), cornopean, oboe (nine stops).

PEDAL ORGAN.—Open diapason, and bourdon (lowest octave used in double capacity for pedal and swell).

COUPLERS.—Swell to great, swell to pedal, great to pedal, and swell octave.

Total number of pipes, 1,132.

The proceedings commenced with a short service, and a recital in the afternoon. The church was fairly well filled. The recital was given by Mr. Ernest Wood, organist and precentor-elect of St. Paul's Cathedral, Melbourne. The programme consisted of seven selections, which, by the skill of the player, admirably brought out the fine qualities of the organ. They consisted of Overture in E minor Morandi; Cantilene Pastorale, Salome; Mendelssohn's Sonata No. 4, Andante, Batiste; Fugue, Bach; Allegretto, Guilmant; and a Triumphal March by Lemmens. There was a second service at which there was a large congregation and a full choir. Mr. Ernest Wood again presided at the organ, and Mr. T. Gibbons, the organist, conducted the choir, who sang admirably Calkin's *Magnificat* and *Nunc Dimittis* in B flat. At the conclusion of the sermon there was another recital on the organ by Mr. Ernest Wood, interspersed with some vocal music. After a prelude and fugue by Mendelssohn, Miss Hodges sang "Angels ever bright and fair," (Handel). Mr. Trounson gave the air, "Wait her, Angels," and the recitative which precedes it. The quartet from Sterndale Bennett's "Woman of Samaria," "God is a Spirit," was sung by Miss Lewin, Mrs. Jolly, Mr. Trounson, and Mr. Smith. Mrs. Jolly afterwards sang Costa's sacred song, "I dreamt I was in Heaven," and the vocal programme concluded with the duet and chorus, "I Waited for the Lord," Mendelssohn; the duet being sung by Miss Lewin and Mrs. Jolly. Mr. Ernest Wood speaks in terms of the highest commendation of Messrs Hele's work upon the organ. It is beautifully voiced throughout, and the whole work is blended with the new in a remarkably successful manner. The organ is highly spoken of by critical persons.

CHURCH OF ST. NICHOLAS COLE-ABBEY, November 20th.—Mr. T. Cowtan Edwards, A.C.O. (Organist and Choirmaster, St. Mary's, Hoxton). Programme: Prelude and Fugue in G, Bach; Adagio, Schubert: Andante grazioso, Mozart; Andante (Nachstücke) No. 4, Schumann; Sonata in D minor, Merkel.

TRINITY CHURCH, S. MARYLEBONE.—Mr. R. Steggall gave an Organ Recital on behalf of the Organ Fund, on Thursday Evening, November 15. Programme. Sonata, No 3, Mendelssohn; Communion in F, Grison; Andante in A flat, W. S. Hoyte; Grand Fugue in A minor, Bach; Andante in G, R. Steggall; Offertoire in F minor, Batiste.

EDINBURGH.—A recital was given by Mr. William Blakely, Mus. Bac., at the United Presbyterian Church, Morningside, on Nov. 20. Programme:—March on a Theme of Handel, Guilmant; Aria, "Si lo' Sento," Spohr; Fantasia, "O Sanctissima," Lux's; Cantilene, Mailly; Fugue in G minor, Bach; Festival March, "Edinburgh," Oakley; "Angelic Voices," No. 1, Batiste; Overture, "William Tell," Rossini.

CRAWSHAWBOOTH.—Mr. J. E. W. Lord gave a recital at the Wesleyan Chapel on Nov. 14. Programme:—Marche Religieuse pour l'orgue, Gounod; Invocation and Capriccio, Capocci; Toccato in G, Dubois; Pastorale from the 1st Organ Sonata, Guilmant; "Convey me to some peaceful shore," Handel; March in E flat, Wely; Transcription for the Organ, "Home Sweet Home," Buck; Postlude in D, Smart.

SOUTHPORT.—A Recital was given by Mr. W. T. Best, at Houghton Street Baptist Chapel, on November 14. Programme: Offertoire in a major, Chauvet; Andante in F major, Wesley; Prelude and

Fugue in C minor, Bach; Air with Variations, Auber; Organ Sonata No. 5, in D minor, Merkel; Capriccio, Capocci; Marcia Eroica and Finale, Best.

PARISH CHURCH, BECKENHAM.—Mendelssohn's "Hymn of Praise" will be sung, accompanied by a full orchestra, at a special service on Wednesday evening, the 5th inst., at 8 o'clock. Mr. G. J. Hall, F.C.O., will conduct, and Dr. Warwick Jordan will preside at the organ.

NOTE S.

That distinguished French organist, M. Guilmant, announces a recital on the 11th prox. at Hampstead parish church, where there is a fine organ by Willis. M. Guilmant will play Mendelssohn's sixth sonata, a canon of Schumann, and a selection from his own compositions.

A contemporary notes that "Mr. W. J. Barnwell, organist at East Hendred, Berkshire, has recently laid before the French Academy of Sciences a series of cyclometric figures, which, he states, contain the solution of the long-sought-for squaring of the circle. The formula is being at present studied by the Mathematical Commission. Within the last two years a number of plans have been offered: that of Mr. Barnwell appears to find most favour."

Mr. Henry Willis is building an organ for the stage of the new Lyric Theatre. It will be a large and powerful instrument. The keyboards placed in the orchestra will be connected with the organ by pneumatic action.

By an odd printer's error, Bach's "Toccata in F" is assigned to Bafle as the composer in a recent programme.

In December, 1872, the Dean and Chapter of St. Paul's Cathedral increased the choir by the election of seven assistant vicars choral, viz.: Messrs. Frost and Stilliard (altos); Kenningham and Guy (tenors); and Horscroft, Beale, and Kempton (basses). Of these Mr. Guy resigned his appointment before entering on his duties; Messrs. Stilliard and Beale left in 1877; and Mr. Horscroft in 1885. There are only three now remaining of those elected in 1872, and all have recently received a substantial recognition of their faithful services from the Dean and Chapter. The two eldest (Messrs. Kempton and Kenningham) have been created Vicars Choral in the place of Sir John Stainer and the late Mr. Winn; whilst Mr. Frost was in May last appointed Professor of the Pianoforte and Assistant Singing Master at the Choir School. The new Vicar Choral appointments were made on November 8.

COLLEGE OF ORGANISTS CALENDAR.

On Tuesday next the Library will be open from 7 to 8.

December 4. Dr. C. W. Pearce, F.C.O. will read a paper on "Modern treatment of Ancient Ecclesiastical Melodies" at the College at 8 o'clock. Musical Illustrations will be given. The chair will be taken by Dr. E. J. Hopkins. January 8. F.C.O. Examination (Paper work). January 9. F.C.O. Examination (Organ Playing). January 10. F.C.O. Examination (Organ Playing). January 11. Diploma Distribution. January 15. A.C.O. Examination (Paper work). January 16. A.C.O. Examination (Organ Playing). January 17. A.C.O. Examination (Organ Playing). January 18. Diploma Distribution. February 5. Dr. F. J. Sawyer, F.C.O., will read a paper on "The History of the Theory of Harmony." March 5. Lecture. April 2. Lecture. April 29. Annual College Dinner. May 7. Lecture. June 4. Lecture. July 16. F.C.O. Examination (Paper work). July 17-18. F.C.O. Examination (Organ Playing). July 19. Diploma Distribution. July 23. A.C.O. Examination (Paper work). July 24, 25. A.C.O. Examination (Organ Playing). July 26. Diploma Distribution. July 30. Annual General Meeting. Candidates for the forthcoming Examination should send in their names before January 1.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.
95, Great Russell Street, Bloomsbury.

The Organ World.

SOME SUGGESTED MODIFICATIONS OF DAY'S HARMONY, TO MEET THE VARIOUS OBJECTIONS RAISED AGAINST HIS THEORY.

PAPER READ BY DR. C. W. PEARCE, F.C.O., BEFORE THE COLLEGE OF ORGANISTS.

(Concluded from page 190.)

Sir John Stainer is perhaps one of the principal objectors to Day's fanciful and unreal distinction made between so-called "artificial and fundamental discords." I need not waste time by describing the very familiar prepared discords of the "Ancient Strict or Diatonic Scale" and the unprepared discords of the "Modern Free or Chromatic Style." Most of you have read either Day or Macfarren, and know exactly what I mean. Suffice it to say now that Mr. Prout met the objection very well upon Day's own ground - viz., that all these Diatonic prepared Discords could be readily derived from some one or other of the three arbitrarily selected roots before mentioned, they could very well be classed under the head of Modern Free and *un*Chromatic Discords prepared as Day would have us believe by nature herself.

I pass on to the third weak point—that of incorrectly deriving and treating concords and discords by a process either contrary to ordinary natural phenomena, or outside the reach of physical observation altogether.

This objection to Day's book was made in the most convincing, crushing manner by Mr. G. F. Cobb, in the paper previously alluded to. I strongly advise all who have not done so, to read it as soon as they can: it is one of the most valuable papers ever written, and perhaps has only one fault—viz., that it does not offer any suggestions for building up an improved system in the place of that which it endeavours so unflinchingly to destroy.

For the benefit of those who may not have had the opportunity of hearing or reading Mr. Cobb's paper, I will here—as briefly as I can—recapitulate some of his chief arguments, as they are most necessary for the intelligible reception of those remarks of mine which will follow.

Mr. Cobb points out that Musical Sounds may be considered under *three* aspects:—

(1) Their cause and mode of transmission. (2) Their reception by our *external* sense—the ear. (3) Their effect, after that reception, on our *internal* sense or musical feeling.

The first two of these aspects are recognised branches of physical science; the third (depending upon that hidden world of subtle processes of the brain into which the light of science has not yet penetrated, and in which, what we call mind, will, and choice hold sway), is best described as *physical*. Science has hitherto entirely failed to discover any difference between the ear of the musician and the ear of the non-musician, therefore, as an argument to start with, if the process by which we are made sensible of a difference in the *pitch* of sounds which are presented to us is a fault which resided in the brain, not in the ear—is in fact an operation of our inner, not of our outer sense—it is clear that if physiology cannot determine this *elementary point* for us, it can as yet play very little part in our advanced investigations of harmony. It is one thing to describe and account for the means whereby *differences* of musical effect are produced and are producible; it is quite another to explain what may be termed *preferences* of effect. It is too readily assumed that because such and such tonal results are shown to be produced by such and such physical causes, therefore we are in duty bound in all cases to like them.

Musical psychics may be defined as the endeavour to ascertain and to describe the notes and combinations of notes which can be used in more or less intimate, but always distinguishable and agreeable relationship, to the one arbitrarily selected note which we call the Tonic. The phenomena of psychical music demand more careful and discriminating methods of investigation than those of physical music, inasmuch as being psychical, they are of their very nature occult, and recondite, and are incapable of being submitted to *corroborative testimony*—that is, the testimony of other senses than the one which is immediately concerned with them. Thus, Physical music can be calculated by arithmetic, felt by the finger, heard through the resonator, scrutinised under the microscope, measured with a foot rule, tested by the electric spark. Not so psychical music; yet its effects can be observed, noted, classified if only they be submitted to a skilled but different kind of scrutiny. Rules and regulations for psychical music have been made; but nearly every important step in the march of musical development has been taken in the teeth of them, and they lie so buried under the impenetrable growth of exceptions, as to assume the position of being far more honoured in the breach than in the observance. Under these circumstances, it is not unnatural that the phenomena of physical music should have been seized and welcomed as a kind of beacon light on a midnight sea of confusion, and that musical theorists should have been attracted to them by the hope of finding a new and more hopeful way of treating the subject. Thus, these theories owe their existence far more to the idea that they would form an escape from a previous state of chaos than from any clear recognition of the nature of the principles involved in them. But in any good, true, and educational system no amount of supposed *a posteriori* convenience can justify the toleration of *a priori* absurdity. Assuming the correspondence between psychics and physics in music to be successfully established, we are bound to the acceptance of one of three propositions:—

(1) We like physical music because we *prefer* the series of sounds it gives us to any other series.

(2) We like it because we have been *so created* as to make it impossible for us *not to* like it, without doing violence to our own nature.

(3) We like it because its presence is so incessantly with us that having *got so accustomed to it*, we prefer it to any other.

In fact, we like it either from *choice*, from *necessity*, or from *habit*.

EXAMINATIONS IN LITERARY WORK.

It is not seldom that one hears it said of musicians that they are uneducated men. Indeed some people seem to think that organists must almost necessarily be men of no education and no position. An organist called at a clergyman's house to ask for particulars respecting a vacant organistship, and, learning during the interview that the clergyman made it a matter of principle to choose the tunes himself, said he thought the choice of the tunes ought to be left to the organist if he were a competent man. The clergyman's wife here joined the controversy, and the respect in which she held the profession may be gathered from her remark: "I have a good cook, but I should not like her to choose the dishes" (?) The ridiculous expression, "He is only an organist," is common enough among unmusical people, who seem almost disposed to class modern church musicians with the merry minstrels and jongleurs of a by-gone period. While not agreeing with what is said by people that talk at random, the sincere friends and well-wishers of the church musicians must probably feel themselves compelled to admit that organists are not always as well educated as they might be. No serious person would require that church musicians should be great classical scholars, or expect every organist to be a Herschel; but everyone interested in church music would be glad to see the old reproach of ignorance removed from organists, and the professional *status* generally raised.

The Universities, formerly contented to admit, as candidates for musical degrees, men who could produce a letter from a Master of Arts certifying that they were "qualified in manners and learning to be members of the University," now require that such candidates shall pass a stiff examination in literary work. Probably the authorities may smile when they hear the examination called a "stiff" one. But although Responsions, the Previous Examination, the Senior Local Examination, the Dublin Examination, and Matriculation at London, must appear quite elementary tests of scholarship in their eyes, musicians find them very hard. Even undergraduates, who are professedly reading for a B.A. degree, find "Smalls" and "Little Go" sufficiently difficult; and the other examinations are a little easier. Indeed the examinations in literary work are so stiff that unless a musician pass them in his youth, when the education he received at school—and it must be no mean one—is still fresh in his memory, there is but very little chance that he will ever pass at all. An organist's time is fully occupied; his duties are many and onerous; he must devote some time every day to practising the organ and piano, and extending his acquaintance with the great masters; early and late he is teaching—probably the most fatiguing of all work. If amid the anxiety and toil of a professional life he did find himself able to spare time for preparing for a stiff examination in Latin, mathematics, and a modern language, it is not likely his wearied brain would be equal to the work that would be required of it. The writer would not willingly be guilty of exaggeration, but he believes that if a schoolmaster, who had an ear for music but knew nothing of theory, and a fine musician, who knew no Latin or mathematics, started together for the purpose of obtaining a degree in music, and the candidates were of the same age and equal ability, and had the same perseverance and opportunities for study, the chances are that if either ever arrived at the end of the course, the schoolmaster would not come in second. If musical degrees are given for knowledge and skill in music, it seems strange that they should be as much within the grasp of the unmusical scholars as that of the unlettered musician.

It is said that only educated men ought to hold university degrees, and many agree with this and hold that it is quite right that candidates for the degree of Mus. Bac., should be obliged to pass an examination in literary work. But the examinations are far too hard; they require too much of musicians. If the Universities had required candidates to pass some simple examination—such as the Oxford or the Cambridge *Junior Local Examination*—they would have asked no more than musicians might perhaps have done, and yet enough to guarantee that their musical graduates were men of some education. When men were admitted as candidates for musical degrees without any examination in literary work, probably uneducated men sometimes became Bachelors and Doctors of Music. And if the Universities, when they found the old scheme faulty, had insisted upon candidates passing a *really* elementary examination in Latin, mathematics, English subjects, and a modern language, no one could have complained of those learned bodies. But good musicians have cause to complain when they know that they are being debarred by the interposition of a stiff examination in literary work (which is not their proper subject), from appearing before the University Professors of Music in their true characters as musicians. Even to the many excellent musicians who have *not* altogether forgotten their Latin and mathematics, this examination is a stumbling block, whilst the case of musicians who have forgotten their school work must be more hopeless. Absolutely hopeless must be the case of those who never had what is called a good education—and yet some of these men, if they came before the Professor of Music, might be found to be musical geniuses. In the world's estimation a musician with degree in music often takes precedence of one who has not, and it seems a little hard that the universities should close their gates against really good men. Everyone knows experienced musicians—men of great musical skill and learning, and of cultivated taste—who can never take a degree, simply because they have not passed in the literary portion of the work in youth, and, busily engaged in earning a livelihood, they cannot find the time and bear the excessive mental exertion necessary to pass the examination in after-life. Its is excessively hard on such men that they are effectually shut out from obtaining a degree, which very young men, fresh from a good school, can get without any very great difficulty.

But if the universities at present demand far too much of candidates for musical degrees, surely no musician should go to the other extreme, and ignore the importance of a fair general education. That

an education is useful to musicians, as well as to other people, is certain. Some subjects are, indeed, of more practical utility than others to musicians, and on these stress might be laid. The hope has been expressed that the College of Organists—an institution held in high regard by church musicians and the clergy—would hold examinations in literary work, leaving it to candidates themselves to decide whether they would sit for them or not. If the College held such examinations, one would fancy that papers would be set in arithmetic, English grammar, geography, English history, a modern language, and (perhaps) algebra. A fair knowledge of the first four is expected of all who claim to be educated people. Arithmetic is of real use to the musician. In some branches of musical study a knowledge of it is absolutely necessary. In the Middle Ages great attention was given to the study of scientific or speculative, as distinguished from practical music, and we find music together with arithmetic, geometry, and astronomy, forming a *quadrivium* of mathematical sciences. The early musicians must have been good mathematicians. Indeed, many of them distinguished themselves as astrologers, and no less worthies than John de Muris and Walter Odington are said to have excelled in that singular science. For a long time an acquaintance with the abstruse and speculative writings of Boethius was required of candidates for musical degrees. Happily, we have changed all that, and music is no longer a branch of mathematics. But a knowledge of arithmetic is necessary to the student who wishes to follow intelligently the early history of music, which deals so much with the speculations and theories of philosophers and theorists. The great *composers* probably knew nothing of acoustics; certainly they could not have been acquainted with the recent discoveries in that science. Helmholtz points out that Palestrina generally uses the tetrards in the best positions, and adds that "as the existence of combinational tones was not then known, we can only conclude that his fine ear led him to do so." But, rightly or wrongly, a knowledge of acoustics is required of music students, and in reading this science and the theory of temperament, practice in arithmetic, especially in fractions, ratio, and proportion, and in squaring and extracting the square root of numbers, is quite necessary. Even in double and multiple counterpoint a practised arithmetician would probably learn faster than a person who had forgotten his arithmetic. In order to spare candidates useless labour, certain portions of the subject would not be asked for, such as interest, stocks, profit and loss, cube root; and no English church musician would question the importance of a knowledge of the elements of English grammar. And it will probably be conceded that all organists should all know the main outlines of English history, and have a fair knowledge of the continents and oceans, with their leading physical features, the division of continents into countries, and the government and religion and principal towns and places of interest in those countries. For the modern language, German would probably be considered to be quite the best. It is a fine language, and, when the rudiments are once mastered, very fascinating; and it is perhaps as good mental training as Latin. A knowledge of it is invaluable to musicians, as English translations of many excellent German theoretical works are not published. Probably our examiners would permit candidates to substitute French or Italian for German, if they preferred to do so. To be able to read a little Italian would certainly be very useful. Whichever language candidates chose, fairly easy questions would be set in the grammar and a bit of prose given for translation into English. It is interesting and curious to read what Tarlino, a contemporary of Palestrina, thought about the education of musicians. According to this famous theorist, a man, in order to be a complete musician, must know arithmetic (to be able to calculate musical proportions) and geometry (to measure them), must understand the monochord and harpsichord (to try experiments and effects), must be able to tune (in order to accustom the ear to distinguish and judge of intervals), must be able to sing with truth and taste, and perfectly understand counterpoint, should be a grammarian (in order to write correctly and set words with propriety), should know the history of his art, should be a master of logic (to reason upon, and investigate the more abstruse parts of it), and of rhetoric (to express his thoughts with precision), and should know something of natural philosophy and the philosophy of sound (that his ears being perfectly exercised and purified may not be easily deceived). If German is useful in enabling the musician to read many excellent modern treatises on music, a knowledge of Latin would be no less helpful if he wished to read the old Latin treatises. As much fine and interesting music

has been written to Latin words, and Latin phrases occur in books on theory, an acquaintance with the language is, no doubt, useful to musicians. But, as regards the old treatises, the knowledge of Latin sufficient to enable men to read them, is to be only after very long study—and, after all, few men wish to become musical antiquaries. The old church composers probably knew Latin. In his well-known book Albrechtsberger relates a charming little story about himself and Haydn, and permits us to see a canon which he sent with a few lines of Latin—probably of his own composing—to that delightful composer. On the whole, Latin, beyond enabling them to understand the sense of the words of many fine church compositions, is not of much use to modern organists, and we should not expect to find it in the list of subjects for examination. Euclid would be a useless study for a musician. Admirably calculated to strengthen the reasoning powers, it would rather injure than improve the faculty of imagination so prized by artists. Algebra is of some use to students of music, as the formulas in acoustics are expressed algebraically, and perhaps a paper might be set which would require an acquaintance with the elements of this science as far as easy fractions and simple equations. But as so slight a knowledge of the subject would not be of much use—and more could not reasonably be expected of musicians—probably the authorities would deem it better to omit algebra.

The subjects, then, of such an examination as we have been imagining would be arithmetic, English grammar, geography, English history, a modern language, and, perhaps, a little algebra. A sound knowledge of the elements of each subject would be required, special stress being laid on certain parts of arithmetic. Bad spelling would count against candidates. As the object of the examiners would be to see if candidates had carefully prepared the subjects, fair, straightforward questions would be set, and care would be taken to avoid perplexing students, or setting papers of too great difficulty. Musicians who decided to sit for the examination might prepare themselves for it without any very great labour; and, as they would know beforehand that failing to pass it would *not* disqualify them for the examination in music, they would work comfortably, and have no cause whatever for uneasiness.

While the examinations in literary work held by the Universities in connection with examinations in music are far too stiff, the examination suggested here as suited to a college of musicians would not be found too difficult. There can be no doubt that if optional examinations in literary work were held, and organists availed themselves of them, much good would be the result. And not the least important among the benefits the system would confer on organists would be the certain rise of the profession in the public estimation.

R.B.D.

A NEW DEPARTURE.

The following appeared in the "Monthly Musical Record," under the heading :—

"THE FLOOD," A READING IN CHURCH RECITATION AND CHORUS, WITH ORGAN ACCOMPANIMENT.

The words selected by J. Powell Metcalfe; the music by Cornelius Gurlitt.

It is a world-wide truth that is stored up in the old proverb, "There is nothing new under the sun." The acorn is planted, and from it comes in due time of yearly growth the young tree fit for its own special uses—but let it grow and grow and grow, and at length the noble oak stands out in the landscape with all its beauty of intricate outline and all its glory of varied tints. If the useful young tree is again needed, we must start again from the acorn with the old process of growth. Something like this life of the forest giant seems to have been the origin of our present noble oratorio—with its beauty of interwoven theme and its glory of varied orchestration—it seems to have sprung and grown up from a very acorn. Its name, oratorio, leads us back to the day when in the adjacent Chapter-house, or in some building in which "prayer was wont to be made," one of the brethren of the monastery recited sacred stories to the people, which a choir of brethren illustrated and quickened by occasional chorus—the idea most probably derived from the classic Greek plays. As music doubtless most simple and inartistic, but an acorn that grew and grew with the gradual development of that art that shall never

fail, till it stands revealed for the delight of man in an *Israel in Egypt*, an *Elijah*, or a Brahms's *Requiem*. And long and true be the great succession, ever increasing in beauty and glory.

But is not the primitive idea of oratorio—sacred story recited—quickened, interpreted, and brought home by interspersed chorus, worth a revival? Let any one who doubts as to the answer carefully look over Mr. Gurlitt's Reading, 'The Flood,' and see how a master of modern art can breathe beauty and interest into the old idea.

The recitation, though given to the orthodox with its accustomed cadences, leaves ample scope for oratorical delivery—indeed, Mr. Gurlitt authorises the simple reading of the story—if it be thought that it can be better so enforced: in either case the chords and symphonies are to be used: and very unwilling indeed will any one be to leave them out who has once seen what marvellous musical vignettes they are—see, for instance, how a few notes of symphony are made to tell the whole story of the Dove. The choruses as a rule are very marvels of simplicity—long stretches of monotone are invested with fitting interest by the clever accompaniment of the organ—the melody is always natural and beautiful; it would be difficult to name a more charming movement than that which introduces the third part, the Rainbow—the subject, by recurrence in symphony, being used most skilfully to link emblem and promise together in succeeding numbers. The composer has most wisely held himself at liberty to give to fugues certain words that seemed to claim such treatment.

Assuredly this work will find a hearty and general welcome, for there is an increasing feeling among Christian thinkers that we have come to a time when it would be most desirable to revive another old use, namely, the Reading of the Great Bible to those who would gather to hear—that did so much to help forward the work of the Reformation. In these days of cheap Bibles the simple reading could scarcely be revived, but the singing grant in our elementary schools is year by year opening the ears of our people to the language of sound till music has acquired a new meaning and power to the people at large; and the two ancient uses may unite their streams in the reading in Church Recitation and Chorus, fulfilling the purpose of both. And is it too much to hope that such Bible readings to the people may become a bond of kindly brotherhood between Churchmen and Nonconformists? Even if were to be desired—which after all is a question with two sides—that there should be but one form of Church order throughout our free land, no one who knows our nation's history could for one moment think of such uniformity practicable. The long, long years of struggle against the Church of Rome that hard-fisted Henry VIII. terminated by putting himself at the head of the Anglican Church, that long struggle must have left, and did leave, behind it the latent antagonism of blood-feud against the Church, even when nationalised to the full. Nonconformity is the natural outcome of our nation's past history—and Nonconformity itself in its variety of form only reflects the jumble of nationalities that make up the English people. But with all this divergence of use and opinion there remains one rock on which all our feet are planted, and that is our English Bible. These are dangerous days, and wise men will not be anxious to search out in what way they differ but in what they agree. "Sirs, ye are brethren," and cannot brother Christian stand shoulder to shoulder with brother Christian, and tell forth to the people in music—the one universal language of the world—the stories and truths of God's word, without first calling on each other to say his or her special and particular catechism? This will come about, this must come about, if composers will supply us with readings like Mr. Gurlitt's "The Flood." The work here spoken of has been published by Messrs. Augener and Co.

SPECIFICATIONS.

SNEINTON CHURCH, Nottingham.—The organ, which has been enlarged and cleaned by Messrs. Brindley and Foster, Sheffield, at a cost of £180, now contains:

GREAT ORGAN.—Lieblich Bourdon, 16; Open Diapason, 8; Lieblich Gedact, 8; Principal, 4; Mixture, 2 ranks; Trumpet, 8.

CHOIR ORGAN.—Dulciana, 8; Salicional, 8; Wald Flute, 4; Clarionet, 8.

PEDAL ORGAN.—Bourdon, 16; Open Diapason, 16.

SWELL ORGAN.—Double Diapason, 16; Open Diapason, 8; Vox Angelica, 8; Voix Celestes, 8; Principal, 4; Oboe, 8; Horn, 8; Mixture, 3 ranks; Vox Humaine, 8; Tremulant.

COUPLERS.—Swell to Great, Swell to Choir, Swell to Pedal, Great to Pedal, Choir to Pedal, Composition Pedals, 4.

Mr. C. F. Hole, the organist and director of the choir, gave a recital on November 25. The programme was as follows: Offertoire, Hainworth; Nocturne, Gower; Prelude and Fugue in G, Mendelssohn; Anthem, "As pants the Hart," Spohr; Adoremus, Ravina; Barcarole from 4th Concerto, Sterndale Bennett; Anthem, "King all Glorious," Barnby. Postlude in E flat, Wely. Spohr's Oratorio, "The Last Judgment," will be rendered on the second Sunday in Advent.

RECITAL NEWS.

CATTERICK CHURCH.—On the 21st of November the combined choirs of Yorkshire held a very successful choral festival. The Richmond, Catterick, Easby, Gilling, Grinton, Hipswell, Hudswell, and Marske choirs took part in the proceedings. Mr. James Calow, organist of St. Mary's Parish Church, Richmond, conducted, and the anthem was the "Hallelujah" Chorus from the "Messiah." Mr. Thomas H. Collinson, Mus. Bac., organist of St. Mary's Cathedral, Edinburgh, presided at the organ, and gave a recital after the service.

TOWN HALL, BIRMINGHAM.—On November the 22nd Mr. C. W. Perkins, organist of the Town Hall, gave an organ recital in the presence of a large audience. The programme included Bach's Prelude and Fugue in A minor, Turpin's Fantasia on the "Vesper Hymn," Batiste's offertoire in D major, and Meyerbeer's overture, "L'Etoile du Nord."

ST. GEORGE'S HALL, LIVERPOOL.—The following pieces were played by Mr. W. T. Best on the 22nd and 24th November:—Offertoire in A major, Chauvet; Andantino from the Sonata in A minor, Op. 164, Schubert; Prelude and Fugue in C minor, Bach; Duet, "Dans ce séjour," Rossini; Andante in A major (posthumous work), Smart; Overture, "Le Duc d'Olonne" Auber; Marche aux Flambeaux, No. 1, C minor, Meyerbeer; Pastoral Chorus, "Guillaume Tell," Act 1, Rossini; Andante in A minor, Op. 122, Merkel; Overture for the Organ in F minor, Morandi; Air with Variations in E major, Op. 60, Weber; Finale to the Fourth Organ Symphony, Widor.

NEW PUBLIC HALL, PRESTON.—Mr. James Tomlinson gave a recital in the above hall on November 22, with the following programme:—Grand Concerto, Handel; Storm Fantasia, Lemmens; Selection from Sullivan's "The Yeomen of the Guard"; Overture to "Martha," Flotow; Ballet Music from "Sylvia," Delibes; Military March, Gounod.

IMMANUEL CHURCH, WEST BRIXTON.—On November the 29th, Mr. F. G. Brooker gave a recital at the above church, playing the following programme:—Sonata in A minor, Gladstone; Fugue in A flat, Brosig; Theme in A flat, Hiles; Scherzo in A minor, Best; Cavatina in D, Raff; Barcarole from 4th Concerto, Bennett; Sing unto God ("Judas Maccabeus"), Handel.

ST. PETER'S BROCKLEY.—On the occasion of the re-opening of the organ on Nov. 7, an organ recital was played by Dr. Frost. The following was the programme:—Andante grazioso, Fantasia with Choral, H. Smart; Andante, Dubois; Fantasia, Petrali; La Carita, Rossini; Preghiera, Capocci; Overture in E, Morandi.—On Nov. 14, an Organ Recital was given by Dr. C. W. Pearce, F.C.O., with the following programme:—Sonata No. 2, Meditation for All Saints' Day, C. W. Pearce; Vorspiel zu Parsifal, R. Wagner; Grand March, E. Silas; Adagio Cantabile, Dr. E. J. Hopkins; Choral Song and Fugue, Dr. S. S. Wesley; A Study on the Cambridge Chimes, G. F. Cobb, M.A.; Postlude in E. flat major, Dr. F. E. Gladstone.—On Nov. 21, an Organ Recital was given by G. B. Gilbert, Esq., F.C.O., when he played the following pieces: Sonata No. 5, in D, Mendelssohn; "Air with Variations," Dr. Rea; "Andante con Moto," Dr. Garret; "Con Moto Moderato in D, H. Smart; "Cantiléne Pastorale," "Marche Réligieuse," Guilmant.

ST. JAMES'S, HATCHAM.—At this church an Organ Recital was given on Nov. 27, with the following programme: Offertoire in D, Wely; Variation on a Ground Bass (Organ Concerto), Handel; Fugue in G Minor, J. S. Bach; Andante in A, H. Smart; Fest Fantasie on a Choral, C. Steinhäusen; Idyll, Dudley Buck; Andante (Op. 16), Beethoven; Toccata, H. Schellenberg; Andante (Symphony No. 4), Mendelssohn; Overture to "Last Judgment," Spohr. The organist being Mr. E. H. Turpin.

OCKLEY CHURCH.—The organ in the above church was reopened on Sunday, Nov. 25, after having been rebuilt and enlarged by Mr. Holdich, of London. Mr. C. G. Sadler, A.C.O., presided at the organ, and during the day played the following selection:—Fugue in C minor, Bach; Intermezzo, Macbeth; Nun's Prayer, Wely; Andante in E, Batiste; Festival March, Dunster; Largo in G, Handel; "O Rest in the Lord," and "If with all your Hearts," Mendelssohn; Evening Prayer, Smart; War March of the Priests, Mendelssohn.

MOSELEY ROAD WESLEYAN CHAPEL, BIRMINGHAM.—An Organ Recital was given by Mr. A. T. Robinson, A.C.O., on November 28. The programme included: Prelude and Fugue in G major, Bach; Allegretto in B flat, Lemmens; Fantasia in E minor (the storm), Lemmens; and Overture in E minor and major, Morandi. Mr. A. T. Robinson's skilful performance was thoroughly appreciated.

NOTE S.

The Rev. Edward Husband, Incumbent of St. Michael's, Folkestone, occupies the position of organist of his own church. During the last fifteen years the reverend gentleman has given 200 organ recitals.

A handsome organ has been erected in St. George's Church Glasgow, by Messrs. Harrison, of Durham, who are to be congratulated on the tasteful design of the instrument. The organ was inaugurated recently, Mr. R. Felvus Henn, who was so favourably received at the organ recitals in the Exhibition, has been appointed organist of St. George's.

Messrs. Puttick and Simpson sold, last Wednesday, the Library of Music belonging to J. T. Frye, Esq., the late organist of Saffron Walden, which included oratorios, operas and cantatas, numerous editions of Handel's works, Church music, anthems of the Early English School, choral works in score and parts, psalm and hymn tune books, collections of glees and old English songs, books on music and musical periodicals, the *Musical Times* from the commencement in 1844 to 1887, sets of concertos, symphonies, overtures, etc., as well as organ and pianoforte music.

Mr. Alfred Kirkland has erected an organ for the Rev. W. S. Smart, Curate and Precentor to St. Clement Danes' Church, Strand, at his residence, 40, Marlborough Road. The Organ which has two manuals, is enclosed in a pitch pine case, and is blown by a Blennerhassett hydraulic engine.

COLLEGE OF ORGANISTS.

On Tuesday, December 4, Dr. C. W. Pearce, F.C.O., read an admirable paper on the "Modern treatment of Ancient Ecclesiastical Melodies." Illustrations were excellently rendered by Messrs. Pearce, Holmes (violin), Wheeler (Organist of St. Luke's, Old Street). Some of these were compositions by the lecturer, displaying much genius and contrapuntal skill. Dr. Pearce treated the subject with much learning and sound judgment. Dr. E. J. Hopkins ably occupied the chair, and delivered some very interesting remarks.

COLLEGE OF ORGANISTS CALENDAR.

On Tuesday next the Library will be open from 7 to 9.

January 8—F.C.O., Examination (Paper work). Jan. 9—F.C.O., Examination (Organ Playing). January 10—F.C.O., Examination (Organ Playing). January 11—Diploma Distribution. January 15—A.C.O., Examination (Paper work). January 16—A.C.O., Examination (Organ Playing). January 17—A.C.O., Examination (Organ Playing). January 18—Diploma Distribution. February 5—Dr. F. J. Sawyer, F.C.O., will read a paper on "The History of the Theory of Harmony." March 5—Lecture. April 2—Lecture. April 29—Annual College Dinner. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Candidates for the forthcoming Examination should send in their names before January 1.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.

(196)

The Organ World.

SOME SUGGESTED MODIFICATIONS OF DAY'S HARMONY, TO MEET THE VARIOUS OBJECTIONS RAISED AGAINST HIS THEORY.

PAPER READ BY DR. C. W. PEARCE, F.C.O., BEFORE THE COLLEGE OF ORGANISTS.

(Continued from page 193.)

With the first proposition we need not concern ourselves, for it concedes the whole point at issue. If we like physical music from choice, then the logical basis of our music is psychical, not physical, and if we succeed in establishing a correspondence between it and physical music it is one of cause and effect. It may present coincidence, it cannot furnish causation, it may illustrate, it cannot explain with regard to the second proposition, that we are born to like physical music. Mr. Cobb observed that the whole position had a semi-ethical, semi-theological air calculated to provoke a smile of surprise, not to say amusement, were it not for the extreme practical importance of the theories which it has been thus invoked to support.

Dealing with the third proposition that because these natural sounds have always formed part of our musical surroundings—so to speak—our ears have grown to like them, Mr. Cobb gave a four-handed arrangement upon the piano of the harmonic chord as far as the 16th Harmonic (it is far too hideous to be reproduced upon this occasion), and went on to say that out of this chord, as out of a mine, we are supposed to have unearthed the various groups of notes which go to form the scale and the chords of psychical music, and apart from this chord, as the natural origin from which our music is derived, our brain must be supposed to be a musical blank, or at least to be musically passive. To obviate all possible objection to this reasoning, Mr. Cobb further assumed that it was the *Harmonic Scale* rather than the *Harmonic Chord* which was so familiar to us, and then went on to show how absurd it was to maintain that our psychical scale could have been evolved from the physical scale even supposing that ever since there was a human ear to listen to it, some colossal Alpine horn blown by a giant of the hills had been perpetually droning out the world over, the scale of nature even up to the 48th harmonic.

In addition to Mr. Cobb's argumentative reasoning against the derivation of our modern scale from natural supposed phenomena, it is possible to reduce this assumption to still greater absurdity. Let us take the sister art of painting as an analogous example. What should we say to any Royal Academician who insisted upon teaching us that all the glowing colours now exhibited upon the walls of the Burlington House were derived, nay more than derived, were obtained by some subtle process of chemical solution from the rainbow which appeared to Noah when he came out of the Ark! Yet this is not worse than the astounding dogma poor musical students are requested to swallow,—viz., that the whole system of music from the days of Ecclesiastical plain song to the chromatic gorgeousness of Beethoven, Spohr, Berlioz and Wagner has been evolved, suggested and inspired by the mathematical harmonies of a stretched string or an inflated organ pipe!

The many interesting phenomena, therefore, with which musical acoustics present us are to be dealt with in their relation to the brain precisely as we deal with other problems of the same class—they may and can explain difference, they cannot account for, much less compel difference. The brain is as free and autocratic in this corner of its empire as in any other, and if music of this nature—part that is of a system of

operations in which psychic choice holds sway—then the logical origin of music is most unquestionably psychical and not physical; and theories which take as their basis the axiom that what is physically provided and physiologically received is necessarily productive of certain psychic effects are not theories which can meet with approval from an educational point of view.

MORE ABOUT CHURCH MUSIC.

In "Church Bells" on this subject the writer, S. A. LEWIS, observes:—

As one of many, who have suffered much at times from 'Congregational singing,' I know there is much to be said on what I will call the unpopular side of the question, and I trust you will, with your usual generosity, permit me to advance a few arguments in favour of good, intelligent, and devotional choir singing, as distinguished from bad, unintelligent, and, consequently, undevotional singing by the congregation.

Let me premise that all worship to be *real* must be a matter of heart feeling, as opposed to mere outward expression. This applies to all parts of worship—whether prayer, praise, or hearing the Word. If it be conceded that—

"Prayer is the soul's sincere desire,
Uttered or unexpressed,"

the same concession must logically be made as regards praise, and it cannot, therefore, be deemed more essential to praise than to prayer that it must necessarily be loud-mouthed; in both cases it is the assent of the heart to the external act which constitutes true worship, otherwise those who are unable from physical defect or other cause to give actual utterance to their worship cannot be said to worship at all—a position, which I venture to say, no one will take up.

That our worship should be performed both with heart and voice I dare not deny, but as our public prayers are offered *silently*, our hearts going up in unison with the audible utterances of the minister, so I contend that certain portions of the sacrifice of praise may be worthily offered by a devout *listener*, whose heart is attuned to the melody of the pealing anthem or the tuneful canticle, carefully and reverently sung by the recognised exponents of the service of song. Such a listener, though his lips move not, enters fully into the spirit of the exhortation, "Sing ye praises with understanding," which I take to imply not only an understanding of the spiritual significance of the act, but also an understanding of the method of performing it.

It seems to be taken for granted by most advocates of congregational singing, pure and simple, that every one has a "singing" voice, and, moreover, that every one knows how to use it. How far this is from being the case! How many worthy people are there, who, if requested to sing in a drawing-room, bashfully decline on the plea of lack of voice, want of musical knowledge, and so forth, yet how many such persons do not hesitate to utter the most discordant sounds at Church. That which they know is not good enough to offer for the amusement of their friends is deemed quite good enough for the worship of Almighty God.

It is very well for the clergy and organists, seated at a respectable distance from such disturbing influences, to pronounce in favour of "congregational singing," but let such be located service after service in close proximity to some lusty vocalist, whose notions of harmony differ from those of the composer, and who indulges in excruciating variations upon the music as sung by the choir, and I am sure they would confess that such congregational singing is not conducive to devotion in those worshippers situated within range of the sound of his efforts.

Some time since such a singer as I refer to took a pew immediately behind mine. This gentleman was the possessor of a peculiarly strident but penetrating bass voice, which vibrated upon the sensory aural nerves in a painful manner; but he was a *zealous* singer, and his idea of harmony was limited to two intervals, viz., tonic, dominant; tonic, dominant; tonic, dominant; and these two intervals, and no others, he persistently shouted within two feet of my ears throughout every chant, hymn, kyrie, &c., &c. I ask, what could be the effect upon the devotion of neighbouring worshippers of such congregational singing as this?

Again, I once attended matins at Westminster Abbey. It was my misfortune to be seated next to an elderly lady, who, in shrill, quavering tones, accompanied the choir in everything except the despised

"ornate settings" of the *Te Deum*, *Benedictus*, &c. This lady was also another zealous singer, for, when by some mischance she failed to find the Psalms for the day, she continued to pipe out an inarticulate sound upon an open vowel, but *without uttering a single word*. Can this kind of singing by any stretch of charity be deemed to be "singing praises with understanding?" How welcome was the sense of relief when the canticles were sung with the expression and skill by the choir to "settings" in which my neighbour could not attempt to take part!

One more experience. I once attended evensong at a large parish church. In the pew next behind sat one of three hearty singers. Not one single Amen did he suffer to pass by, but from first to last he accompanied every musical item in a voiceabout as melodious as a coffee mill in full swing, a little louder, and more "raspy," if anything. I need hardly say that for myself and friend the whole service was simply spoilt by this congregational singer. A few days later I heard from one of the regular worshippers at the church in question, that this hearty vocalist was known as the "tin-kettle," his noisy contributions to the services being so notorious that it was found impossible to let the pews in the near neighbourhood of his sitting. Will the most enthusiastic advocate of congregational singing maintain that this person, who, to say the least, was little short of a nuisance to other worshippers, added anything to the glory of God by his strenuous efforts, which had the effect of silencing everybody near him, for it was impossible to join in chant or hymn in company with such an inharmonious vocalist?

Probably your readers will think me very un-Christian for wishing to check, in the least degree, the humble outpourings of my fellow-creatures in the sanctuary, and will count me no better than a heathen for my pains. With due deference to their opinion, I can but think that God is more glorified by one who devoutly listens while those set apart for the work offer to Him their best efforts to make His praise to be glorious than by one who is so fond of the sound of his own voice that he drowns every one else in a very flood of noise and jargon.

That this kind of singing is not uncommon I know, for, in my capacity of sidesman at my parish church, I hear much of it as I pass about among the congregation, and, to a normally musical ear, it is not only distracting, but also utterly destructive of real devotional feeling, and I claim that those who have been endowed by God with some degree of musical taste, and who feel that music is a proper vehicle of religious fervour, are entitled to offer their worship in peace, undisturbed by such hindrances as I have feebly described. Now as to the remedy.

This lies chiefly in the hands of the clergy, who alone possess the opportunity of addressing their congregations upon such matters, and who, therefore, are in the best position to advise them as to the conduct of their portion of the services, and to lead them up to a better appreciation thereof. I can do no more than briefly suggest a few bare outlines of "reform." 1. Church choirs should be trained to their highest capacity, so that their function may be performed in the best possible manner to the glory of God. 2. That the clergy should endeavour to publicly regulate the singing by requesting the congregation to sing only at certain parts of the services. Without venturing to dogmatise upon the subject, I might suggest, e.g., that in the Psalms and Canticles (when the latter are sung to chants) it might very well suffice for the congregation to join in at the *Glorias* only. This would be in pursuance of the rule followed in the prayers, when the people are silent except during the concluding assenting Amen. 3. Printed requests to the above effect might be distributed in lieu of those which we meet with in some churches requesting the congregation indiscriminately to "join in the singing." 4. It would be an immense advantage if the clergy would in a kindly manner suggest to their congregations that only those who are able to "sing from music" should attempt to sing in harmony. Others would do well to confine themselves to singing the air *in a subdued tone of voice*, thus conforming to the spirit of the general exhortation, wherein they are asked to accompany their minister "with a pure heart and *humble voice*." 5. The congregation should be publicly requested to stand during the singing of the anthem. For some years past the contrary practice has been gaining ground, based, probably upon the mistaken idea that because the singing is confined to the choir the congregation have no part or lot in it; the fact being that the anthem is the highest tribute of praise offered on behalf of the congregation during the whole service, and should therefore be the subject of their

recognition in the way indicated. Not to stand during this portion of Divine service is, to my mind, to be guilty of irreverence. 6. The congregation might also from time to time be reminded that shouting is not singing any more than whispering the prayers is praying, both of which disconcerting practices are all too common.

Many other suggestions might be made, but here I must stop.

AN EIGHTEENTH CENTURY MUSIC BOOK.

A correspondent, writing to "Church Bells" on Church Music observes:—"The 'Compleat Psalmody,' fourth edition, by John Arnold, *Philomusicae* (London, 1756). It consists of four parts, each with its own title-page and separate paging, though all in one volume of 422 pages, small octavo. The First Part is called the introduction, being a short treatise on music, including a great variety of subjects, from the gamut to composition in five, six, seven, and eight parts, and the rudiments of what is now known as the Tonic Sol-Fa Notation. As a sort of appendix to this introduction there is a copious dictionary of musical terms. This part, introduction and dictionary, have been so abundantly thumbed that the leaves are all loose. The Second Part contains 'A set of Services commonly called Chanting-tunes, together with four-and-twenty excellent Anthems composed of solos, fugues, and choruses, after the Cathedral manner.' The Third Part 'being proper for parish-clerks, and useful to country congregations . . . for the use of country choirs' gives one or more extracts from each of the 150 psalms in Sternhold and Hopkins' version, almost invariably of four verses, and with accompanying tunes. The Fourth, and much the smallest part, contains twelve hymns and canons. It may be worth while to give a list of the hymns: 'While shepherds watch'd,' 'Rejoice, rejoice, ye mortals, all rejoice' (for Christmas), 'A Virgin unspotted,' 'Mourn, mourn, ye Saints' (Good Friday), 'Christ from the dead is raised,' 'Jesus Christ is risen to-day,' 'He's come; let every knee be bent,' (Whit Sunday), 'Lord, tune our souls with one accord' (Trinity) a hymn on the joys of Heaven—"Never weather-beaten sail more willing bent to shore," the Angel's Hymn, a metrical version of Luke ii. 14, and comment thereon. In this quaint old book we seem to have an eighteenth-century forecast of Mercer's Psalter and Hymn-book, with a treatise on music besides. I am not quite sure whether the vast quantities of hymns that we now possess are *altogether* an improvement on the rough but pathetic psalms which used to content our forefathers. But besides the change from psalms to hymns, there has been, since the middle of the last century, a change quite as great in the arrangement of psalm and hymn-tunes. In Arnold's book the air is *always in the tenor*; the treble equally with the 'contra' and 'bassus' is an accompaniment. Does this imply that our country singers in those days were chiefly *men*, instead of, as at present, *children*? The writer is possibly wrong with regard to the tenor being the leading part, as in the sixteenth century, and led astray by the habit a hundred years ago of writing psalm and hymn-tunes, &c., on the score with alto at the top, the tenor next, then the treble above the bass, so that the two bottom lines, with the addition now and then of a few small notes, formed the accompaniment, and the treble occupied the place of the tenor as being next to the bass.

"Part 2 begins with 'The Order of Performing the Divine Service in Cathedrals and Collegiate Chapels, commonly called Chanting-Tunes.' The first rule or rubric stands thus: 'The Confession and Absolution being read by the Priest in one continued solemn tone, the Priest and Choir repeats the Lord's Prayer, thus, then follows a musical stave for the Lord's Prayer, monotonous on D. 'O Lord, open,' &c., and its response, on the lower A. The first note of 'O Lord, make speed,' &c., is D; the rest, with the response, *Gloria*, &c., on F. The reciting notes for the versicles and in Litany, are almost exactly as in Mercer, except that the Lord's Prayer sinks to D in the versicles, and in the Litany to D for all except 'But deliver,' which goes down to B. All this is set in the bass *def* and *unharmonised*. But in the 'Second Service' the responses to the Commandments, and the *Gloria* before the Gospel, are *harmonised*, the air being here, as in the psalm-tunes, in the tenor. The Litany is to be sung 'by two of the choir in the middle of the church, near the Bible desk, the whole choir answering,' &c. 'The second service is begun by the Priest, who reads the Lord's Prayer in one grave tone, the deeper (if strong and audible) the

better. Then the Collect before the Commandments in a higher tone, the whole choir singing, Lord have mercy upon us, &c., to the organ, thus. 'Services' are given for *Te Deum, Jubilate, Magnificat, and Nunc Dimittis*. *Venite* is set to an unbarred but harmonised chant. The 'service' for *Jubilate* used to be sung every Sunday by our village choir till about 1842. Does not all this point to the plainsong in *unison*, and its reciting note, except in the Litany, F, with D for Lord's Prayer (and presumably the Confession)?—*harmony* being reserved for the second service, though, according to the bad custom of those days, only the ante-communion service was provided for." The reference to the Litany being sung by the choir in the middle is a curious continuance of an ancient custom of the Roman Church, by which two singers, called Cantors, seated at the entrance to the church, wearing copes on Festival days, sang the Litanies, taking the minister's verses and leading the psalms, &c. This custom still prevails in the Roman Church.

CHURCH MUSIC AND ITS PERFORMERS.

The Rev. E. Husband, Incumbent, Organist, and Choirmaster of St. Michael's, delivered an address in St. Michael's Church, Fokestone, at the recent Commemoration of the Rev. E. Husband's 200th Organ Recital, in the course of which he said:—

It is during the past three centuries that the development of Church music in England has taken place. We may speak of an early school, between the years 1520 and 1625, bearing the names of Tye, Tallis, Byrd, and Gibbons. But it was during what we may call the second period, that is from 1650 and 1720, that we may find such names in the world of music as Pelham Humphrey, Wise, Blow, Purcell, Croft, Weldon, and Jeremiah Clark. Then we come on to what we may call the third period, during the years 1720 to 1845; years which shine with the lustre of such names as Greene, Boyce, Hayes, Battishill, Attwood, and Walmisley. I speak not to-night of examples in our own lifetime, such as Wesley, of Winchester, and of Gounod, to whom, in my judgment, we are the most indebted in the present day for noble examples of Church music, which will live to all time. For, it seems to me, that too many of the composers of Church music in the present day resort to the "part-song" style of writing. "Pretty music," as the ladies call it, but lacking the substance, and grandeur, and dignity of Purcell, and Attwood, and others of their school. This same spirit is seen in the composition of the hymn tunes of the present day. Our modern hymn tunes, as a rule, are nothing more or less than pretty part-songs. They are florid, but not dignified. They are catchy to the ear, but not what I may term solid. They please the ear for a short space, but they are not lasting. What we want is less of the part-song style of hymn tune, and more of the simple, dignified melody and harmony of such grand old settings as those hymn tunes known by the names of "St. Anne," "Rockingham," "London New," and the "Old Hundredth." The ear does not tire of their music as it does of the catchy, part-song style of hymn tune, just as the palate does not tire of bread, as it does of the highly-flavoured dishes that please the eater for the first week or two, and then becomes nauseous to the taste. I know there are some hymns that it seems almost impossible to set to music satisfactorily, such as, for instance, "Rock of Ages," "Nearer, my God, to Thee," "Lead, kindly Light," "Jesu, Lover of my Soul," and others I might mention. It is wonderful to see the advance made, not only in the amount of music sung in our churches, but also in the rendering of the music of the sanctuary. If only choirs would recognise and rise to the dignity of their office like the Levites of old, and attend practice oftener, I believe the excellence of Church Choir singing in England would be wonderful. Even as it is now, I hear no choirs abroad that can come up to many of our cathedral and parish church English choirs. But so long as choirs neglect practice, or think lightly of it, so long will the Sunday music be indifferent, no matter what the talents of the individual members of the choir may be. So far as the treble voices of a choir are concerned, there are no voices so musical, or with so clear a ring about them, as boys' voices. And if boys are properly and considerately treated, there is little difficulty in getting them regularly and frequently to practice. I have, for instance, here, generally four practices every week, and I never have the slightest difficulty in getting them together.

I have been led to make these few fragmentary remarks this evening on matters connected with church choirs, seeing that we are

commemorating to-night the 200th organ recital which, as your organist and choirmaster, as well as your Incumbent, I have given in this church. The physical labour which, especially on the Sunday, the playing of a large three manual organ like our here involves, and of accompanying a full cathedral service as it is termed, not only twice on the Sunday, but also every evening in the week, besides organ recitals, of which the present is the 200th, I have given in this church, coupled with its attendant duties at the altar, in the prayer desk, and in the pulpit, often make me feel that such a combination cannot go on at best for any great number of years. I want to do therefore all I can while I can; and so long as I have strength, I feel I cannot for the sake of the things I have alluded to, give up my organ or my choir, in which I take so great and sincere an interest. But I could not end this address with words relating to myself, for it is not I, but my choir that makes our services what they are. To them all of us are indebted, and I trust that the happy, friendly feeling which cements us together in the ranks of our choir may always continue, and that we may all of us sing more and more in the spirit of worship of God, to whom all our praises ought to be directed, and in whose name and honour all our music should be sung.

ANTHEMS.

Writing on this subject, Mr. F. Norman Adams observes:—

There are *verse* and *full* anthems. The former consist of one or more movements either for a solo voice, or for a duet, triad or quartet, according to the taste of the composer, but generally with a chorus, in which the *full choir* can participate. Some *verse-anthems*, however are composed entirely for solo voices. *Full anthems* are those in which entire choir participate from beginning to end. To utilize in every way prominent singers in the English Cathedral and other choirs, composers very frequently inserted *verses* (solo work) in their anthems and services, but in some cases they were constructed in such an elaborate manner, as to try even one's musical patience, e.g. the anthem, *I was in the Spirit*, by Dr. Blow. This form of sacred composition has become very popular in most Church Services. The Anthem is of the utmost value to any worship, and therefore should possess elements of the highest forms in sacred musical compositions. The words being from a sacred source demand this attention. It is without doubt reserved for the choir, and the character of the music being such, that the congregation do not participate. An anthem composed by a gifted and thoughtful musician, and rendered with the amount of skill that such a work demands, will certainly impress a congregation in a manner calculated to bring about a religious fervour that sometimes is not within the possibility of a most able speaker. This is not strange, when we remember that music is the language of the mind, and as definite as any verbal language; some will even assert, more expressive. For the true spirit of music to be shown in all technical renditions, much depends, nay, almost all depends upon the director. It requires no small amount of moral courage, fortitude and intelligence to produce the spirit of music. This important branch of worship is often labouring under all manner of difficulties. The most delicate, intricate and transcendent art of music has often to struggle for an existence; where this state of things are, humanity is the loser. Those who have heard the pure forms of anthems cannot but have had suggested to them at the moment or later, how acceptable must such sweet offerings be unto Him, who put it into the minds of we His creatures to perform such acts of praise. No offering could be purer, for *music* as it is meant here, is that which emanates from a man, who has not only the necessary profound knowledge of its aim, but associates in every way with the necessary knowledge of the laws of music, (so difficult to obtain) a high and lofty moral nature. It is sacrilegious to introduce other music than the purest and highest into our solemn and sacred Religious Services.

SPECIFICATIONS.

CLEVELAND (U.S.).—The following is the scheme of the three manual Organ in St. Bridget's Church, Perry Street.

GREAT ORGAN (Compass C to a3).—Open diapason, 16 ft., metal; Open Diapason, 8 ft., metal; Double Flute, 8 ft., wood; Viola di Gamba, 8 ft., metal; Flauto Major, 8 ft., metal; Rohrflute, 4 ft., metal; Octave, 4 ft., metal; Twelfth, 3 ft., metal; Fifteenth, 2 ft., metal; Mixture, 4 rka., metal; Trumpet, 8 ft., metal.

SWELL ORGAN (Compass C to a3).—Bourdon, 16 ft., wood; Open diapason, 8 ft., metal; Stopped Diapason, 8 ft., metal; Salicional, 8 ft., metal; Aeoline, 8 ft., m tal; Fugara, 4 ft., metal; Fluite Harmoique, 4 ft., metal; Cornet, 3 rks., metal; Cornopeon, 8 ft., metal; Oboe and Bassoon, 8 ft., metal.

CHOIR ORGAN (Compass C to a3).—Viola, 8 ft., metal; Dulciana, 8 ft., metal; Melodia, 8 ft., wood; Flute d'Amour, 4 ft., wood and metal; Violina, 4 ft., metal; Piccolo, 2 ft., metal; Clarionet, 8 ft., metal.

PEDAL ORGAN (Compass Cl to C—a curiously deficient compass in these days)—Open diapason, 16 ft., wood; Bourdon, 16 ft., wood; Positane, 16 ft., wood; Octave Bass, 8 ft., wood; Violoncello, 8 ft., wood.

MECHANICAL REGISTERS—Great to Pedal Coupler; Swell to Great Coupler; Choir to Pedal Coupler; Swell to Pedal Coupler; Swell to Choir Coupler; Choir to Coupler; Tremolo.

PNEUMATIC PUSH BUTTONS.—Choir Organ Forte, Swell Organ Forte, Fortissimo Full Organ.

PEDAL MOVEMENTS.—Coupplers; Great Organ Forte; Choir Organ Forte; Swell Pianissimo; Swell Organ Forte; Great Organ Forte; Choir Mezzo Forte; Reeds.

CRESCENDO AND DECRESCENDO.—A mechanical contrivance to draw all the stops of the organ one after the other, commencing with the softer one, reaching full organ, and then decreasing in the same manner.

BALANCED SWELL PEDAL.—Total number of pipes, 2049. All the stops of the organ to be supplied with the Wirsching Improved Pneumatic Action.

SYDNEY, N.S.W.—Dr. Charles Vincent has been specially desired by Mr. G. Lardelli, F.C.O., organist of St. Matthew's Church, Sydney, N.S.W., to inspect and report on the organ, which has just been built from his specification for that church, and now standing in the factory of the builder, Mr. August Gern, of Notting Hill. The scheme is as follows:—

GREAT ORGAN.—Open Diapason, Lieblich Gedact, Principal, Flauto Traverso, 56 pipes each; Dulcina, 44 pipes.

SWELL ORGAN.—Hohl Flute, Viole de Gamba, Gemshorn, Piccolo, Trumpet, 56 pipes each; Voix Celeste, tenor C, 44 pipes.

PEDAL ORGAN.—Bourdon, Flute Ba s, 30 pipes each.

COUPLERS.—Swell to Great, Swell to Pedals, Great to Pedal, Octave on Great, Swell Sub to Great, Tremulant.

Self recovering Pedal, Great to Pedal. Self-recovering Pedal, Tremulant in and out. Two Composition Pedals to Great, two ditto to swell.

Gern's Tubular Pneumatic System throughout.

SUMMARY.

GREAT ORGAN: 5 stops, 268 pipes.—**SWELL**: 6 stops, 324 pipes.—**PEDAL**: 2 stops, 60 pipes.—**COUPLERS**: 6 stops.—**TOTAL**: 19 stops, 652 pipes.

It is stated that Mr. Gern is well-known as a specialist in tubular-pneumatic work, which in this organ is on a 3½-inch pressure. It is stated that the touch is light, the pipes speak instantaneously, and the repetition is perfect. The distinctive character of each stop, the effective coupplers (pneumatic), especially the swell sub. to great, the steadiness of the wind under the most severe tests, and the general workmanship, are reported as especially worthy of notice.

RECITAL NEWS.

ESHER PARISH CHURCH—The third of the series of organ recitals was given on Nov. 19, when Mr. Adkins, the organist, was prevented from playing by an accident, Mr. Sewell, F.C.O., taking his place. Mr. D. Price, A.R.C.M., was the vocalist:—Sonata in F minor (1st movement), Rheinberger; Andante in D, Silas; Fugue on the name of Bach, Liszt; Air, with Variations, Rea; Concertstück, Töpfer; Symphony in G (Largo), Hayden; Concerto No. 5, Handel. The fourth of the series, on Nov. 26, Mr. Adkins, F.C.O., presiding at the organ, and Mr. D. Price the vocalist:—Overture to Samson, Handel; Offertoire, J. F. Barnett; Melody and Andante, Silas; Dirge (in memoriam), J. E. Adkins; Sonata No. 2 (Largo) Beethoven; Theme in A, with nine Variations and Finale Fugato, Smart.

ST. JOHN, LADYWOOD, BIRMINGHAM.—The first of a series of Organ Recitals was given by Mr. H. Taylor, F.C.O., on Wednesday evening, Nov. 21. Programme: Festive March in D, Smart; Introduction, Air, and Variations, in A, Hesse; Sonata in D Minor. No. 6, Mendelssohn (Choral with Variation, D Minor, Fugue, D Minor, Andante, D); Fantasia, E Minor, Merkel; Communion in F, Grison, Grand Chœur in B flat, Dubois.

BOW AND BROMLEY INSTITUTE, on Saturday, December 1st, 1888. The following programme was rendered by Miss Florence Baker (Pianoforte) and Mr. Ralph Norris (Organ), Rondo from Concerto, E minor, Chopin; Adagio and Allegro vivace (Concerto in A minor), Grieg; Serenade and Allegro Giogoso, Mendelssohn; Fantasia on popular airs, Moscheles.

BRADFORD, YORKSHIRE.—At the White Abbey Wesleyan Chapel, a Recital on the occasion of the re-opening of the Organ was given on December 1, by Dr. Chas. Joseph Frost, F.C.O. Sacred solos were

sung by Miss Emilie Norton and Madame Armitage and Anthems by the Chapel Choir. The programme included Fantasia in E flat, St. Saëns; Andante in A, Henry Smart; Marche Funèbre (by request), Gigout; Fantasia (introducing storm effects), Chevalier Newkomm; La Carita, Rossini; Organ Solo (introduction and variation upon Mendelssohn's well-known Hymn Tune, "Hark! the herald angels sing"), C. J. Frost; Fantasia Concertante, Petrali; Preghiera, Capoccia; Overture in E, Morandi.

The organ has recently undergone entire re-construction by Mr. James Murgatroyd, of Bradford. All the keys and key action, pedal action, swell draw stop action, choir draw stop action, couplers, swell sound board, swell box, and pedal sound boards, are quite new. The old pipes have all been retained; the swell pipes have all been carried down from Tenor C. to C.C. The following is a specification of the instrument:—

GREAT ORGAN.—Double Open Diapason, wood and metal; Open Diapason, metal; Dulciana, metal; Stop Diapason, wood; Principal, metal; Fifteenth, metal; Mixture, 2 ranks, metal; Trumpet, metal.

SWELL ORGAN.—Bourdon, wood; Open Diapason, metal; Stop Diapason, wood; Salicional, metal; Voix Celeste, metal; Principal, metal; Mixture, 3 ranks, metal; Oboe, metal; Horn, metal; Tremulant.

CHOIR ORGAN.—Lieblich Gedact, wood; Gemshorn, metal; Viol de Gamba, metal; Flute wood; Clarinette, metal.

PEDAL ORGAN.—Grand Open Diapason, wood; Bourdon, wood.

COPLERS.—Choir to Pedal; Swell to Pedal; Swell to Great; Swell to Choir; 3 Composition Pedals to Great Organ; 2 Composition Pedals to Swell organ.

NOTE S.

At St. Peter's, Eaton Square, Special Services are being held during Advent. The church is thrown open, and no tickets are required. On Thursdays, December 6 and 13, Spohr's "Last Judgment" was sung, with organ accompaniments by Mr. Sergison, organist and choirmaster. On Thursday, the 20th, at the same hour, a selection will be given at 8 p.m., and on Monday, the 24th (also at 8 p.m.), there will be a carol service.

Lately, at a concert given in Wollaston School, the parishioners of Wollaston took the opportunity of presenting a testimonial to Mr. H. M. Jackson, who for more than twenty years has occupied the position of organist of the Parish Church. In the interval between the first and second parts of the programme, Rev. S. Gilbanks said during the twenty years Mr. Jackson had been organist of Wollaston Church he had courteously, faithfully, and conscientiously discharged the duties of his office. He had very great pleasure in asking Mrs. Gilbanks to present to Mr. Jackson an illuminated address, a purse of gold, and a handsome timepiece and ornaments, in addition to a liqueur stand, the gift of the choir.

The December musical arrangements at St. Marylebone Parish Church, on Thursdays, 13th and 20th, include renderings of Mendelssohn's "Hymn of Praise."

COLLEGE OF ORGANISTS CALENDAR.

On Tuesday next the Library will be open from 7 to 9.

January 8—F.C.O., Examination (Paper work). Jan. 9—F.C.O., Examination (Organ Playing). January 10—F.C.O., Examination (Organ Playing). January 11—Diploma Distribution. January 15—A.C.O., Examination (Paper work). January 16—A.C.O., Examination (Organ Playing). January 17—A.C.O., Examination (Organ Playing). January 18—Diploma Distribution. February 5—Dr. F. J. Sawyer, F.C.O., will read a paper on "The History of the Theory of Harmony." March 5—Lecture. April 2—Lecture. April 29—Annual College Dinner. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Candidates for the forthcoming Examination should send in their names before January 1.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.
95, Great Russell Street, Bloomsbury.

(200)

The Organ World.

SOME SUGGESTED MODIFICATIONS OF DAY'S HARMONY, TO MEET THE VARIOUS OBJECTIONS RAISED AGAINST HIS THEORY.

PAPER READ BY DR. C. W. PEARCE, F.C.O., BEFORE THE COLLEGE OF ORGANISTS.

(Continued from page 197.)

Accordingly the first step to be taken with Day's book, if is to be placed upon an equal footing with educational treatises on other subjects—is at once to sweep it clean of all reference whatever to the Harmonic Series of nature. I am well aware that to do this, is at first sight equivalent to abolishing the book altogether, but such is not really the case. Day has two sides to his book. He is pre-eminently psychical but he tries to be physical as well. The one object of this paper is to show the untruth and worthlessness of Day's *physics*, and to prove that when his book is stripped of its pretended and false science, his *psychics* still remain, not only uninjured by the separation, but immensely improved; and, by this means, fit in every respect for adoption as a trustworthy educational text-book for the use of musical students. We shall then be able to see what it was which really attracted Professor Macfarren and other distinguished musicians who have supported Day, and we may also indulge the hope that when the physical part of Day's book has been completely swept away, other musicians who have long been forced to hold aloof from it by their natural love of *truth*, may be brought to confess that they have all their lives unconsciously acknowledged the accuracy of the psychical part of the same because *this*—and *this only*—has (to use Sir George's words) been “authorised by the practice of the greatest masters and confirmed by practical experience.”*

Startling as it may seem to old and tried adherents of Day and Macfarren, there can be no doubt about it, but that the time has come for an entire rejection of purely natural phenomena as a basis for the psychical study of music; indeed, as Mr. Cobb argued, this ought to have been the case long ago. It is perhaps not too much to say, that if Day had only lived some seventeen years or so longer to have witnessed the discoveries made by Helmholtz, and to have read the great German physicist's “Treatise on the Sensations of Tone,” he would have considerably modified his own Treatise on Harmony.

To some extent, Day may be said to have improved upon, extended, and developed the older treatise of Rameau; but compared with the results obtained by the penetrative genius of Helmholtz, his physiological basis is poor in the extreme. As Mr. Lecky points out—“Day's definition of chords and scales are merely formal: he tells us how to find the various intervals on the keyboard, but does not attempt to explain how these intervals are obtained. He divides chords into consonant and dissonant, but does not say in what consonance and dissonance consist, as Helmholtz does.” Again, Mr. R. H. Bosanquet, M.A., and Mr. Cobb clearly show that Day's great error as a theorist is his utter disregard for the partial tones of all the notes in the chord, save of that note which he calls the root. Even Macfarren saw this weak point, and acknowledges in his Third Royal Institution Lecture that if “every note of every chord might be supposed to furnish its harmonic series, and each of these its harmonics in turn, all sounds would comprise all other sounds, tonality would be at an end, and Babel would reign supreme.” True enough! But this is an awkward admission to make after the dogmatic statement which opens the preceding paragraph of the same lecture: “the phenomenon that every musical sound generates others, is

the basis of the free style of harmony.” If we are told that the harmonics of the root are co-existent with their generator, and these are further spoken of as sounds verily “throbbing in the air,” who shall describe the phenomenon—or rather the *miracle* by which the upper partials of the other notes of the chord shall be silenced? Again, Day cannot really explain the minor third, major third, perfect fourth, perfect fifth, major sixth, or minor sixth, because, strictly speaking, not one of these intervals in its simple (not compound) form is a natural harmonic of any root. He acknowledges this with regard to the minor third and he calls it an “arbitrary not a natural third.” Accordingly, in all chords varying one iota in form with that of the harmonic chord of nature, Day is compelled to fall back upon a theory of implied or imaginary roots. In the difficulty with the minor third, Day is really far behind Rameau in his scientific observation, for as Dr. C. Hubert Parry remarks in his article on “Harmony” in Grove's Dictionary, the old French theorist “does not take his minor third as represented by the nineteenth upper partial, which is very remote, but justifies the minor chord on the principle that the minor third as well as the root note generates the fifth (as both C and E \sharp would generate G) and that this community between them makes them prescribed by nature.” This is, in a measure, precisely what Helmholtz does. Moreover, Day does not attempt to explain why the ear should perceive any peculiar character or function in the root which would distinguish it from all the other notes of the chord; and in deriving a chord like that of the German sixth from two roots, such as the dominant and supertonic of the key, he offers no explanation why the *five* absentees from his family of *nine* implied notes are mercifully kept from disturbing the peaceful harmony of their *four* brethren who are present in the chord.

(To be continued.)

SPECIAL HYMNS.

An eminent clerical authority writes to a church paper:—

I believe that there is a very strong desire amongst many devout Church-people that *Special Hymns* should be substituted for the *Venite* at Morning Prayer, upon certain festivals. The festivals to which I refer are Advent, Christmas, Circumcision, with the civil new year, Epiphany, Ash Wednesday, Palm Sunday, Good Friday, Easter Even, Ascension Day, Whit Sunday, Trinity Sunday, and, I must add, Rogation Days.

The *Cathedral Psalter* (Novello) gives special hymns for nine of these festal, to be used instead of the *Venite*.

I enquired, by letter, of the late Dean of Westminster, by what authority he did this most excellent thing, and just two months before his death I received the following reply, with his signature attached:—

“I use the hymns as Ordinary, by the same title—neither more nor less—as that of a Bishop in his diocese. Either Bishop or Ordinary can appoint other psalms in place of those usually employed, as provided for in the Act for the Amendment of the Act of Uniformity, cap. 3, and I think there is a more special clause somewhere by which psalms may be substituted for those of the day, on the approval of the Bishop or Ordinary.

“With regard to the *Venite*, I follow the arrangements in the Prayer-book, by which a hymn composed of verses from the Psalms is substituted for it in the Ascension service.”

Now, it must be beyond question that the Dean is correct in hinting that as Ordinary he has no more power than a Bishop who is Ordinary (as our Bishops are).

But if so, then, unless the Dean is altogether at fault in his interpretation of the law, there is nothing to hinder any bishop of a diocese who may think it right so to do, from giving permission within his diocese for the use of hymns, taken from the Holy Scriptures, on certain occasions, to be used instead of the *Venite*.

There seems to be very much that may be urged in favour of their doing so, and it is just possible that their attention has not been drawn to the interpretation of the law, as given both in writing and in practice by the late Very Reverend Dean of Westminster,

* Preface to First Edition of “Six Lectures on Harmony.”—Longmans, 1867.

I feel sure that many good Churchmen would greatly rejoice to be enabled to use some other hymn than the *Venite*, or some few festivals during the year.

REFORM IN CHURCH MUSIC.

A writer in "Church Bells" observes :

I am deeply interested in everything connected with the services of our Church, including congregational singing, and I can fully enter into the mental agony he has undergone (speaking musically) in his experiences of vocal discord, &c., that he has heard in the various churches he has attended. But much as I agree with him in some of his remarks, he has not convinced me that the distraction he or others may have occasionally met with ought to stop congregational singing; neither do I think it would be wise to suggest to the members of a congregation when they were to sing and when to be silent.

I write as one connected with a village church, and feel sure that if this was done, it is probable some of the voices would soon be heard in the neighbouring chapel.

Your correspondent, Mr. Lewis, in his remedy, has given some excellent rules for the guidance of the clergy in the proper working of a choir; let me suggest one more in favour of congregational singing. Let the clergy ask such members of the congregation who can sing, and wish to sing, to join the choir practice; they would then be prepared to take their part in the services on the Sunday, and would, at any rate, render the Doxology more distinctly than his friend, "the Tin-kettle," appears to have done. I hope I am right in thinking that a congregation, as a rule, if they have not a musical ear and voice, have the good taste to be devout listeners.

COLLEGE OF ORGANISTS EXAMINATIONS.

The following are the conditions of the College examinations, here reprinted as a matter of general interest to organists :—

To obtain the certificate of an Associate, the following tests must be passed :—1. The Candidate will perform an Organ Piece of his own selection.—2. The Candidate will be required to read a Hymn Tune at sight.—3. The same Tune must be transposed at sight into any key or keys specified by the Examiners.—4. A Figured Bass must be harmonised at sight upon the key-board.—5. A given Melody must be harmonised in four parts on paper, and without the aid of an instrument.—6. A Figured Bass must be harmonised on paper, and without the aid of an instrument.—7. Simple counterpoints, in not more than four parts, must be written.—8. The Candidate must be prepared to modulate (on paper) to or from given keys or chords.—9. The correct answers to fugal subjects will be required.—10. The Candidate's general knowledge will be tested by questions on the general structure of the Organ; on the combination and contrasting of the various registers; on the chief causes of Casual Derangements of Mechanism; on Form (or Plan) in Musical Composition; on the Orchestra; on Musical History; on Harmony, Acoustics, and other branches of Musical Knowledge.

To obtain the certificate of a Fellow, the following tests must be passed :—1. The Candidate will perform an Organ Piece of his own selection.—2. The Candidate will be required to play at sight a fragment of Organ Music specially prepared for that purpose.—3. The Candidate will play a Chant (he may choose between an Anglican and a Gregorian), as if accompanying a given Canticle or Psalm.—4. The Candidate will be required to extemporise upon a given Musical Phrase.—5. A given Melody must be harmonised at sight upon the key-board.—6. The Candidate must play from a Vocal Score, written in Bass, Tenor, Alto, and Treble Clefs.—7. A given Melody must be harmonised in four parts on paper, and without the aid of an instrument.—8. An unfigured Bass (or a Ground Bass) must be harmonised on paper, and without the aid of an instrument.—9. Counterpoints of various kinds must be written.—10. The Candidate must score a given passage for Full Orchestra.—11. A Fugal Exposition upon a given subject must be written in four vocal parts.—12. The Candidate's General Musical Knowledge will be tested by questions on the subjects required in the case of Associates; but these questions will be of a more advanced character.

All Candidates for Examination, if not already elected to Membership, are required to become Members of the College. Candidates for Membership are proposed by two members of the College, and elected by the Council at any ordinary meeting. The subscription for Membership is an annual payment of One Guinea, to be paid on election, and renewed at Midsummer each year. Proposal Forms can be obtained from the Secretary.

It is required that Candidates first obtain the certificate of an Associate, before they enter for that of a Fellow.

Those Candidates who fail at the first Examination, may attend at the next Examination ensuing without additional fees.

Those Candidates who, though not succeeding in the whole Examination, may yet have acquitted themselves to the satisfaction of the Examiners at either the Organ Examination or the Paper Work, may, on re-examination, be exempt from that portion of the Syllabus, and in such cases the Candidates entitled to such exemption will receive a Certificate, granting the exemption allowed for the succeeding Examination.

University graduates in Music of the Universities of Oxford, Cambridge, London, or Dublin, are exempt from Paper Work. They may also present themselves as Candidates for Fellowship without previously becoming Associates; but in this case they will be required to perform an Organ Piece, to transpose at sight, and to read from a Figured Bass at the key-board, in addition to the ordinary tests.

Ladies and Foreigners are eligible for Examination.

The Candidates are neither required to use given text books, nor are they called upon to exclusively base their work upon any given methods or theories.

All Candidates for Examination must send in their names at least one week before the first day of Examination, the latest date for receiving names for the next Examination will be..... and the following fees are payable at the same time :—Members' Annual Subscription, One Guinea; Examination Fee, Two Guineas. On obtaining a Diploma, a further fee of Two Guineas is payable.

The Hood, worn by Fellows of the College (brown silk, lined with light blue), price 30/-; the College of Organists' Gown (plain stuff with pointed sleeves), price 35/-; and cap, price 11/- (to be worn on special occasions), can be obtained at the College.

An optional Preliminary Examination on Paper Work (by letter only) has been instituted for the convenience of Members of the College, on payment of a fee of Ten Shillings and Sixpence, for which purpose the papers used at the previous Examination will be forwarded on application. Candidates may also harmonise melody, and render in four parts, figured bass of Paper Work at Organ; both to be worked out on paper in vocal score.

Past Examination Papers can be obtained at the College, as well as the Scheme of the Organ upon which the tests are played, 1d.

The next Examination will take place during January 8, 9, 10 for Fellowship, and on January 15, 16 and 17 for Associateship.

JOSEF LABOR.

We have had many distinguished blind organists as Stanley, Mather, etc., and we have now some notable players as Alfred Hollins and Mr. H. Schivier, F.C.O., who labours under the great affliction of blindness with marked success. Now we have a visitor with us, Josef Labor, who is a well-known blind organist and was born in Harrowitz (Bohemia), June 29, 1842. He became blind in his earliest childhood. In 1849 he was received as a pupil in the Austrian Imperial College for blind people (students). In 1857 he became a pupil of the Vienna Conservatorium, where he studied the pianoforte under Pinkert, and harmony and counterpoint under Simon Sechter. He also heard Professor Hanslick's lectures on the History of Music at the University. In 1863 he gave three concerts in Vienna with great success. In 1864 he went on a concert tour, accompanied by his mother, when he played at Prague, Dresden, Leipzig, and Hanover with very great success. When in Hanover an important event of his life took place. The great protector of arts (music in particular), King George V. of Hanover, appointed him his "Kammervirtuose," and offered him an annuity for life. In 1865 he gave some successful concerts in England, and on February 8, 1866, he played with great success at the Gewandhaus, Leipzig. In 1867 he went to Vienna with the royal family of Hanover. In 1869

and 1870 he gave concerts at St. Petersburg and Moscow. So far Labor as only appeared in public as a pianist. He now studied his favourite instrument, the organ, under Johannes Herbert, for some years, and in 1878 appeared for the first time as an organist in a sacred concert given by the "Männergesangverein" in Vienna. Since then he has constantly been playing the organ publicly in Vienna (Gesellschaft der Musikfreunde), Leipzig, München, and other places, where he introduced (or rather revived) compositions for the organ by the old masters, Muffat, Buxtehude, &c. Of Labor compositions only a Fantasia, a Scherzo in canon form, and a Pianoforte Quintet have been published. The Imperial "Hofkapelle" (Vienna) has repeatedly performed compositions by him. Mr. Labor is now London, and projects some concerts under the patronage of Princess Frederica of Hanover, and other distinguished persons.

RECITAL NEWS.

CHRIST CHURCH, LUTON.—An Organ Recital was given by Mr. H. S. Webster, A.C.O. (Organist of the Parish Church, Kings Walden), on Wednesday, November 28. Vocalist, Mr. George Lund. Programme: Toccata and Fugue in D minor, Bach; "Lied ohne Worte, No. 18," Mendelssohn; "Concerto in B flat, No. 2," Handel; Air, "His Salvation is Nigh," S. Bennett; "Offertoire in C," L. Wely; "Blumenstück," Volkmann; "Hero's March," Mendelssohn; Solo, "Come unto Me," Coenen; "Offertoire," Batiste; "Hallelujah," Beethoven.

ST. ANDREW'S, UNDERSHAFT.—What is called a missionary cantata, "St. Andrew" for choir and congregation, was performed for the first time at the Church of St. Andrew Undershaft, E.C., on St. Andrew's Day. The composer (Mr. W. M. Wait) presided at the organ, and Mrs. Wallis at the pianoforte, and the efficient choir sang the cantata in a manner which gave entire satisfaction to the large congregation present, and who joined in singing the hymns therein. The Rev. W. Frazer Nash, who selected the words, gave an explanatory address.

ST. MARY'S CHURCH, NORTH PETHERTON.—An Organ Recital by Mr. T. J. Dudeney, L.R.A.M., F.C.O., on Tuesday, November 27. Programme: Sonata in F. minor, Op. 65, F. Mendelssohn; Andante in G, G. A. Macfarren; Allegretto in B flat, Earnest Slater; Andante Con Variazioni E Fuga, T. J. Dudeney; Aria in F, J. S. Bach; Andante in D, E. Silas; Hallelujah Chorus from "Messiah," G. F. Handel.

CHRIST'S CHAPEL, DULWICH COLLEGE.—An interesting carol service on Christmas Eve, and a service with the assistance of the Dulwich stringed orchestra on the afternoon of the first Sunday in the New Year are among the arrangements of the season of Christmas.

NEWBURY.—A new organ was opened on December 14 at Greenham Church, by F. de G. English, Esq., B.A., F.C.O. (organist of Godalming parish church), with the following programme:—"Fixed in his everlasting seat," Handel; Andante (Violin Concerto), Mendelssohn; Fugue, St. Ann, Bach; Air with Variations in B flat, Haydn; Carillons de Dunkerque, Carter; Grand Solemn March, Smart.

PARK HALL, CARDIFF.—Organ recitals have been given by Mr. E. H. Lemare, F.C.O. Programme, November 23:—Part 1. Marche Cortege, "Irene," Gounod; Serenata, Braga; Fugue in iu D major, Bach; Allegretto in F minor and Toccata in F (5th Symphony), Widor. Part 2. Prelude "Lohengrin" Wagner; Fantaisie de Concert, "O Sanctissima Lux; Andante avec Variations, Lemmens; Selection, "Faust," Gounod. Programme, Dec 7th. Part 1. Kaiser Marsch, R. Wagner; Graceful Dance, (From the incidental music to Shakespeare's Henry VIII.), Sullivan; Toccata et Fuga in D minor, Bach; Morceau de Concert (Prelude,) Theme, Variations et Final, Guilmant. Part 2. Storm Fantasia Lemmens; Gavotte in A flat, E. H. Lemare; Overture, "The Merry Wives of Windsor," Nicolai.

HOLY TRINITY CHURCH, SWANSEA.—An organ recital was given on December 6, by Mr. C. Milton Bill, F.C.O. Programme: Andante and Allegro (Cuckoo and Nightingale Concerto), Handel; Lamentation (by desire), Guilmant; descriptive sketch, "Vesper Bells," Walter Spinney; descriptive piece, "The Harvest Home," Walter Spinney; Allegretto in B flat, Scotson; Offertoire in G, Wely.

GODALMING PARISH CHURCH.—An organ and violin recital was given on December 21, by Mr. F. de G. English, B.A., Oxon., F.C.O., and Mr. E. O. Haenni. Programme: Grand Chœur in D. Guilmant; Duetto (Songs without Words), Mendelssohn; Concerto in G. minor (Allegra—Variations on a ground-bass—Fugue), Handel; Violin Solo, "Auf Flügeln des Gesanges," Mendelssohn; Prelude and Fugue in A minor, Bach; Andante in C, No. 3, Smart; Violin Sonata in A (Andante—Allegretto), Handel; Barcarolle (4th Concerto), Sterndale Bennett; Nazareth, Gounod.

ST. MARY'S, BRYANSTON SQUARE.—This programme was performed at Trinity Church, Marylebone, on the 15th ult., and repeated by request at St. Marys, as under, on Saturday December 12. Sonata III. (Op. 65.), Mendelssohn; Communion in F, Grison; Aria "He counteth all your sorrows," Mendelssohn; Storm, Fantasia, Lemmens; Andante in A flat, W. S. Hoyte; Grand Fugue in A minor, Bach; Aria, "Be thou faithful unto death," Mendelssohn; Andante in G, R. Steggall; Offertoire in F minor, Batiste. Organist, Mr. Reginald Steggall, A.C.O. (Balfe Scholar Royal Academy of Music). Recitals on December 19th, and after the Sunday Evening Services during Advent. "Last Judgment," on December 13th and 20th. Organist on December 19, Mr. E. Barnes (Organist of Holy Trinity, Paddington).

HOLY TRINITY CHURCH, BOW ROAD.—The vicar and churchwardens of Holy Trinity, Mile End, have arranged for Sunday afternoon recitals. The first was given on Advent Sunday at a convenient hour, 3 to 4 o'clock. On the occasion in question, the church was fairly well filled with an attentive congregation. After a short prayer by the vicar, the following programme was gone through, viz.:—"Song of Peace," Roeckel; "Jerusalem the Golden" with Variations, Spark; Allegretto from the "Hymn of Praise," Mendelssohn; Fugue in G minor, and Finale Intermezzo, "Macbeth," Bach; The organ music was interspersed with vocal selections, including "Lord God of Abraham," from "Elijah"; Sacred Song, "Jerusalem," by Parker; and a very effective "Eia Mater," from a Stabat Mater, composed by Dr. W. H. Hunt. The organ music was rendered in an able and musicianly manner by the organist of the church, Mr. J. C. Bishop whose playing of the G minor Fugue of Bach was specially noteworthy.

LIVERPOOL.—Recitals were given by Mr. W. T. Best, at St. George's Hall, on November 29 and December 1:—Prelude on the Eighth Gregorian Tone, Rheinberger; Andante (Six Concert Pieces, No. 5) Best; Prelude and Fugue in A major, Bach; Serenade, "Mira la bianca luna," Rossini; Pensée Musicale, in C sharp minor, Op. 94, Schubert; Overture, "Raymond," Thomas; Overture, "La Part du Diable," Auber; Air, "Zefferratti lusinghieri" (Idomeneo), Mozart; Organ Sonata, No. 2, D minor, Best; Cantilène Pastorale, Grison; Finale in E major, from the Orchestral Suite, Op. 52, Schumann.

LEEDS.—Recently Spohr's Oratorio, "The Last Judgment," as a Church service during Advent, was sung at the Leeds Parish Church. The force of this impressive work must have been strongly brought home to the large congregation which filled the Parish Church. The soloists were Miss Cockroft (soprano), Master Ferrand (contralto), Mr. Blagbro (tenor), and Mr. Browning (bass), Mr. Armstrong (alto), also lending assistance in the concerted pieces. Dr. Creser was at the organ. After the concluding chorus the congregation joined in the singing of the Advent hymn, "Great God what do I see and hear."

ST. PAUL'S CATHEDRAL.—On the first Tuesday in Advent week Spohr's "Last Judgment" was, as usual, given as a portion of a special evening service. One important alteration only was made in the ordinary course of these celebrations. Hitherto it has been the custom at St. Paul's to perform the accompaniments upon the organ, and Sir John Stainer's masterly rendering has been a prominent feature of the rendering. Upon the present occasion, however, an orchestra was employed. For the rest, the vocal parts, solos as well as choruses, were again undertaken exclusively by the Cathedral choir. The oratorio was prefaced and followed by a special form of evening prayer, and was listened to with becoming reverence by an enormously large congregation.

EAST PARISH CHURCH, ABERDEEN.—A Recital was given by Dr. Pearce, Organist of Glasgow Cathedral, assisted by the choir, on Dec. 13. Programme: Fantasia F minor, Mozart; "Andante with variations from the Septet," Beethoven; Prelude and Fugue (G major), J. S. Bach; Andante with variations—Symphony in D, Haydn;

Marche à la Romain, J. N. Hummel; Grand Dramatic Fantasia, "A Concert on a Lake, interrupted by a Thunderstorm," Chevalier Sigismund Neukom; Berceuse, Guilmant; Marche Militaire, Gounod. The organ built by Messrs. Wadsworth, Brothers, of Manchester, has two manuals and pedal and 27 stops.

ST. MARY'S, BRYANSTON SQUARE.—An organ recital in aid of the Organ and Choir Fund was given on December 5, 1888. Programme:—Sonata I., Mendelssohn; Fugue in G minor, Book III., Bach; Le dernier sommeil de la Vierge, Massenet, and Cantilene Nuptiale, Dubois; Toccata in G, Dubois; Canzone, Guilmant; Grand Chœur in D, Deshayes. Organist, Mr. C. E. Jolley, Mus. Bac. Oxon, F.C.O.

ECLESHALL.—An organ recital was recently given in the Parish Church by Mr. John E. Jeffries, organist of Walsall Parish Church, who played the following organ solos:—Introduction and Allegro, Symphony in D, Haydn; Adagio and Finale, Sonata in E minor, Mendelssohn; Allegro Cantabile, Fifth Organ Symphony, Widor; Festal March in C, Hatton. Mr. D. Harrison, Vicar Choral of Lichfield Cathedral, sang three sacred arias by Handel, Beethoven, and Sterndale Bennett. The Eccleshall Choral Society gave two choruses from Stainer's "Daughter of Jairus."

CHRIST CHURCH, HENDON.—An organ recital was given by Mr. H. A. Wheeldon, F.C.O., on Sunday, November 25, when he played the following programme:—Marche Triomphale, Deshayes; Pastorale, Wely; Theme Varied, Rheinberger; Adagio, Palicot; Grand Chœur, Guilmant.

WADSWORTH, S.W.—Programme of Recital at Parish Church, by Mr. H. W. Weston, F.C.O., on Advent Sunday. Marche du Sacre, Meyerbeer; Andante and Variations, (Holswothy Church Bells), Wesley; Organ Concerto in F. (No. 5, Set 1), Handel; Marche Religieuse on a theme by Handel, Guilmant.

LIVERPOOL.—Mr. Burstall, F.C.O., the organist of the Pro Cathedral at Liverpool, notes a contemporary, with scanty means has effected wonders in the way he has trained the choir. The services are as well rendered as in most Cathedrals of the old foundation, and better attended on the whole, while the Rev. Colin Bell, the succentor, has an excellent voice. On St. Luke's Night, and again Thursday night, Gaul's sacred cantata, *The Holy City*, and a new *Te Deum* by Mr. Burstall, a work of considerable originality and power, were admirably rendered by a choir of nearly one hundred voices. A correspondent of the *Liverpool Mercury* very properly draws attention to the fact that not a single honorary canon was present except the Rector, from whose purse came the greater part of the funds for maintaining the Cathedral service, a fact of which in a recent sermon Canon Eyre, himself no mean musician, spoke out strongly.

HOLY TRINITY CHAPEL, NEW YORK.—The sixteenth annual meeting of the choirs of Trinity Parish, held in Trinity Chapel, West Twenty-fifth Street, was held on November 22. When Dr. Gilbert, F.C.O., began the organ prelude—an original andante—the crowd about the doors and in the aisles was so dense that it was necessary to clear a passage. Then came out 160 surpliced men and boys, representing Old Trinity, Trinity Chapel, St. Paul's, St. John's, and St. Chrysostom's, in about equal numbers, and followed by the rector, Dr. Dix, and the clergy of the parish.

They made a striking picture as they moved slowly around the church and up the aisle to their seats in the chancel. The Rev. William B. Frisby beautifully intoned the brief prayers and responses that preceded the anthems. The cxlvii. psalm was chanted to a vigorous double chant in F, by the Rev. C. Hylton Stewart, Precentor of Chester, and the Magnificat in E, by Dr. J. V. Roberts, of Magdalen College, Oxford—a very effective setting—was well sung. The music selected gave the listeners a good idea of Anglican church music from Robert Fairfax's sturdy work, "Save, Lord, and hear us," which was written four years before Columbus discovered America, down to Macfarren's vigorous yet graceful "A day in Thy courts," and a scholarly work composed for the occasion by Dr. Gilbert. Mr. A. H. Messiter of Trinity Church conducted the combined choirs, and the general musical effect was very gratifying. The almost military discipline that prevails among some of the choirs has considerable influence on their musical training. Perhaps the most enjoyable work of the evening was John Battishill's deservedly famous anthem, composed in 1778, "Call to Remembrance," in which St. Paul's mixed choir sang the solo parts very satisfactorily. The rest of the pieces performed were John Redford's (1540) "Rejoice in the Lord Alway," Robert Creyton's (1860), "Praise the Lord,"

(204)

Jeremiah Clarke's "Praise the Lord," S. S. Wesley's (1849) "Thou wilt keep Him," and Sir Robert P. Stewart's (1860) "If ye love Me." The postlude was one of Handel's fugues, played by the organist, Dr. Gilbert. A nicely printed book of the festival stated that "At the previous festivals of the Trinity Parish Choirs, examples were given of the various schools of ecclesiastical compositions, namely, Italian, German, French, and some native compositions. On the present occasion works are presented by Anglican writers, embracing a period of four hundred years. Selections might have been made from authors before this period, such as John Dyson, of Canterbury, A.C. 1430; John of Dunstable, 1450; William Cornishe, 1465, and others, but our illustrations will, perhaps, be sufficient to show that Church music received considerable attention much earlier than is generally supposed."

NOTES.

"Church Bells" prints an ancient Flemish dialogue carol with English translation and musical arrangement by Mr. A. H. Brown, so well-known in connection with revivals of plain song and other ecclesiastical music.

The "Musical Standard" is about to issue a series of engravings of leading organs, with interesting information concerning both instruments and players.

Among the rare books announced on sale by Messrs. Young and Sons, of 12, South Castle Street, Liverpool, are the accounts of the Handel Commemoration performances at Westminster Abbey, in 1784 and 1834, and at the Pantheon in the former year, with seldom attainable particulars.

The Gloucester Cathedral organ, now being enlarged, etc., will not be ready as soon as expected, but will probably be in use early in January, when the popular musical services are to be resumed.

At the recent annual meeting of the choir of the Chelsea Congregational Church, Mrs. A. J. Layton, F.C.O., was presented by the members with a carved music stand, and a silver-mounted baton, as a tribute of respect and esteem on the completion of her twentieth year as organist.

Those anxious to know who really hold reliable diplomas should procure Mr. John Warriner's "List of qualified Musicians," recently published by Novello and Co. It is to be hoped such encouragement will be given to the author as will justify a yearly issue of this useful little work.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next, Christmas Day, the Library will be closed and will not be re-opened until January 22.

January 8—F.C.O., Examination (Paper work). Jan. 9—F.C.O., Examination (Organ Playing). January 10—F.C.O., Examination (Organ Playing). January 11—Diploma Distribution. January 15—A.C.O., Examination (Paperwork). January 16—A.C.O., Examination (Organ Playing). January 17—A.C.O., Examination (Organ Playing). January 18—Diploma Distribution. February 5—Dr. F. J. Sawyer, F.C.O., will read a paper on "The History of the Theory of Harmony." March 5—Lecture. April 2—Lecture. April 29—Annual College Dinner. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Candidates for the forthcoming Examination should send in their names before January 1.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

Great Russell Street, Bloomsbury.

The Organ World.

SOME SUGGESTED MODIFICATIONS OF DAY'S HARMONY, TO MEET THE VARIOUS OBJECTIONS RAISED AGAINST HIS THEORY.

PAPER READ BY DR. C. W. PEARCE, F.C.O., BEFORE THE COLLEGE OF ORGANISTS.

(Continued from page 201.)

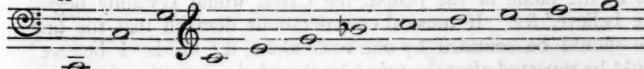
This brief criticism—which is a digest of the various objections which have constantly been raised against the physiological portion of Day's book—is quite sufficient to show that such an inconsistent theory could never on its own merits be accepted as an educational medium for one single instant. The book must have contained another view of the question—and that a consistent one—before it could ever have commanded even the serious attention, to say nothing of the earnest support of any practical *teaching* mind.

What then is the *consistent* side of Day's System of harmony?

Clearly that method of chord classification which he founded upon his observation of the practice of the greatest musical composers, and which Professor Macfarren says is confirmed by a musician's practical experience.

Day's book gains *everything* by the entire sweeping away of all reference to the observation of physical phenomena, because in very truth his system is *not* founded upon the harmonic series of nature as it pretends and professes to be. The veriest tyro, the youngest musical student who has but recently taken up Day or Macfarren, will perceive, at the outset, that the real harmonic series upon which their books are constructed is not—

A



—but this—

B



N.B.—The four notes written as crotchets are alternatives. Two notes of the same name, but with one inflected by an accidental, do not co-exist in the same series.

Of these, A is physical, B is psychical. A is invariable in its order, save with one exception of tone quality like that of the clarinet, in which the even notes (second, fourth, sixth, &c.) of the series are always absent, and can be proved by physical observation in such a case to be sounds *not* throbbing in the air. But in no case is it possible to interpose a natural sound between any two notes of A. Hence no interval can be said to be generated by the root of A which is less than one octave in compass. On the contrary, B is variable in its order to any extent, any of its upper intervals being capable of removal to a position within an octave of the root, and a free selection from any of its notes is open at all times to the musician's will, it being understood that, with the slightest influence whatever upon those notes which are selected.

It is not too much to say that neither Macfarren's Six Lectures, nor his Rudiments of Harmony can leave any intelligent impression upon a reader's mind, unless the series B be constantly referred to; and, speaking generally, I believe that no musician has either understood or has been able to make practical use of Day's Theory who has referred

only to the series A. No doubt many have *imagined* they were referring to, and building their musical belief and practice upon the physical series A, but the delusion and fallacy of such an idea is evident at once from the single plain fact that the natural harmonic series is an unbending, unalterable formula, whose root can, under no circumstances whatever, "generate" a sound within the limit of its first octave. It really seems incredible that the psychical series B upon which the Day Theory is *really* founded, and which has been proved of such immense use to the musicians in explaining the practice of great composers, could ever have been placed in the background, as it were; and that the physical series A, which can never be practically introduced without some apology for one or two of its notes being out of tune (!) could ever have found such a prominent place in the foreground as that assigned to it by so many writers of modern Text Books on Harmony. Why is this so? Simply because the four lowest notes of B bear an *accidental* resemblance to the fourth, fifth, sixth, and seventh sounds of A, and the desire to reconcile psychics with physics afforded so great a temptation to regard this resemblance as a *coincidence*, that the first principles of truth seem to have been set aside, and sounds differing in pitch to an appreciable extent have been assumed to be identical, plain facts appertaining to natural phenomena have been distorted and forced to inculcate doctrines they were incapable of teaching, inconsistency and error have therefore existed in the place of agreement and truth. The uselessness of constant reference to the natural harmonic series was perhaps felt by Professor Macfarren even more than he would have cared to acknowledge. It is a noteworthy fact that in his "Rudiments," a book *addressed to beginners*, he does not quote A at all, nor refer to it after his Definition 19, which is given as an explanation of the term "Fundamental Discords." On the other hand, he quotes B very freely, giving the necessary selections from the psychical series at the head of every chapter or section of a chapter wherein the use of "Fundamental Discords" undergoes explanation and exemplification. Hence the proposal for an entire rejection of purely natural phenomena as a basis for the psychical study of music need not appear startling to the adherents of Day, seeing that Macfarren has himself paved the way for this radical modification of his favoured theory.

We stand then in this position with regard to Day's book. All his attempts to derive the modern scale and its attendant chords from the harmonic series of nature must be rejected as useless, because the whole idea is an anachronism. The "fundamental discords" he describes were used by Purcell, Bach, and Handel, nearly two centuries before the real properties and functions of the natural system of harmonics were discovered and explained by Helmholtz. But Day's classification of chords, built upon an artificial psychical series developed by him from an idea originated by Rameau, has been found to fully and clearly explain many points of difficulty which would come under the daily experience of a teacher,* "and to remove discrepancies between the laws of early theorists and the practice of modern composers."

(To be continued.)

CHURCH MUSIC.

The discussion of that vexed and difficult subject, "Church Music," inaugurated by Mr. E. Griffith's paper on the subject still claims space in "Church Bells."

One correspondent, S. A. Lewis, in a second letter, observes, with reference to congregational singing:—

It is the very thing for which I am contending. All my arguments were directed against "bad, unintelligent, and undevotional

* Preface to "Rudiments of Harmony," by G. A. Macfarren, 1860.

singing," and one would have thought that the few examples which I gave would have sufficiently indicated the direction in which I wish to see a reform.

I find with reference to this expression "hearty singing," that it is frequently synonymous with "noise," I contend that singing in a subdued tone, with appropriate expression, so as not to annoy one's neighbours, is more reverent than shouting. Bishop Oxenden's "Fervent Prayer" tells of an old lady who asked him whether it was necessary for her to pray *loudly*, a neighbour having assured that it was essential. Let me quote from the little book in question; "Our earnestness in prayer does not depend upon the loudness with which we make our requests. We shall not be 'heard for our much speaking.' It is not the *vehement* of *our cries* which will awaken God's attention, but the *fervour* of *our hearts*." Apply this to praise instead of prayer, and you have the kernel of the whole matter. It will not do to be *too literal*, either with the Bible or the Prayer Book. "The letter killeth."

One more point in Mr. Griffiths' letter I must notice. He entirely disapproves of my suggestion as to *regulating* bad singing, yet he advocates antiphonal singing, the performance to be divided between the choir and the congregation. He blames me for wishing to deprive bad singers and those ignorant of harmony of some portions of the services unsuitable to them; and, in the same breath, suggests a practice, which would deprive good and bad singers alike of just half of their legitimate share in the services. We all understand the reasons for antiphonal singing in choirs, but as applied to congregations it would often introduce some incongruities.

Your other correspondent, "F. T.," closes his letter with an admirable expression when he says that he hopes "that a congregation, as a rule, if they have not a musical ear and voice, have the good taste to be *devout* listeners." Alas! such good taste seems lamentably deficient, and I fear it will be a long time before it is evinced while those who may be supposed to speak *ex cathedra* on the subject have no word of reprobation, or even of gentle advice, for those whose *mouth* worship is little better in its expression than irreverent gabble.

By all means let us have all needful reforms, but don't let it all be directed to the Church *music*, when it is the rendering thereof which needs amendment. Don't let composers degrade the divine art by writing *down* to the capacity of the worst singers; rather let them go on writing still better things, and educating the people, by means of the best choirs we can obtain, up to a due appreciation of them—all being done to the glory of God. Don't let us be apprehensive of offending a few hearty, *alias* noisy, vocalists here and there, by asking them, in a kindly manner, to refrain from singing in parts beyond their capacities, or in a way they do not understand, while we do not mind offending God by offering Him that which costs us nothing in the way of intellectual effort and training. Don't let us fail to make the best use of another of His good gifts—the human reason—not the human voice alone, as so many appear to do—in His praise.

Another correspondent writes:—

I can fully sympathise with Mr. Lewis in most of the sentiments expressed by him, and in the painful experience he so vividly depicts I cannot, however, acquiesce in all his conclusions. These seem to be drawn from the abuse, rather than from the proper use, of congregational singing.

There are two "parties," if one may so call them, holding diametrically opposite opinions. One of these is well represented by the Rev. H. R. Haweis, as it was also by the late Benjamin Webb. Mr. Webb held that all Church music should be "aesthetical," and he maintained that people were impressed more by good, and beautiful, and devotional music than by any music of a lower order in which a congregation might be able to participate. A member of his congregation, complaining that it was so difficult to join in such singing as that at St. Andrew's, was told, "we don't want you to sing, but to listen." The other party holds none the less that the music cannot be too good, beautiful, and devotional, if only it be but the best possible vehicle also for the utterance and sense of the words.

Without expressing any preference, whether for the principle or the practice of the one or of the other of the two modes advocated, I would simply point out that in the vast number of churches throughout the land procuring, organizing, and training of a choir competent to produce music sufficiently perfect and expressive to be deemed

aesthetical, must be quite beyond the bounds of probability or even of possibility. Whereas all, or very nearly all, might be capable of organization and training sufficiently good to enable an ordinary congregation to unite in the responses and psalmody, without the irritant proceeding complained of by our correspondent, still, untrained and untaught members of a congregation might continue to make themselves painfully prominent, whatsoever might be the class of music used.

The best mode of silencing or subduing an obnoxious voice is quite another question. This would really seem to be the gist of your correspondent's letter. I cannot believe that this "Reform" will be effected by merely introducing a higher scale of aesthetical service, even supposing it to be efficiently carried out. And I fear that forcing all those who cannot sing at sight to take the melody instead of a part would be but a very doubtful if not disastrous expedient, unless the music were of the nature of the Gregorian modes. Modern music depends so much upon the proper balance and distribution of its harmonies, that any overloading of its treble would prove to be the destruction of its beauty. And in case of florid tunes, it would be anything but a "Reform" in its true sense. Still more so would this be the case if any other than treble voices were requested to take the air.

The most painful and distracting mode of service is that wherein the minister takes his part merely in an ordinary "reading" voice, whilst the choir takes their parts quite irrespectively, with or without the organ accompaniment, whether in monotone or with intonation."

A third correspondent writes:—

Allow me to draw attention to a point which has not so far been mentioned? I refer to 'The Creeds,' and to the custom which prevails in almost all *musical* services of the words, 'I Believe,' being taken by the priest alone. Surely there are no two words in the whole course of Divine Service which it is more desirable and even necessary for every member of the Church to say aloud. As Mr. Evan Daniel truly says, when dealing with the Creeds, 'Faith is essentially a personal matter, of which every one should make profession for himself.' Had there been any idea of the priest speaking here in the name of the people, the Creed would certainly begin, 'We believe,' &c. If musical considerations demand that the first note should be sounded by one voice alone, the words 'I believe' should be repeated after the priest by the whole choir, thereby giving the people an opportunity of making their profession of faith for themselves.

To this writer the explanation may be offered that the custom of assigning the intonation of the first sentence of the "Gloria in Excelsis," "Creed," &c., to the celebrant, priest, or leading singers simply perpetuates the combination of verbal announcement and musical intonation naturally arising at a time when, in the absence of leading power or accompanying instrument, it necessarily became the duty of an ecclesiastical or musical official to start the psalm, hymn, &c. There is no reason why the words shall not be repeated by the choir and people, as, indeed, they often are in modern settings.

REVIEWS.

POPULAR CHRISTMAS HYMNS.

The three most popular Church hymns of the season are probably the "Adestes Fideles," "Christians awake," and "Hark! the Herald Angels sing." The first was an ancient Latin hymn, afterwards translated to "O come, all ye faithful." The music has been generally ascribed to John Reading. There were three organists of this name. One was vicar-choral of Lincoln Cathedral and Master of the Choristers about 1670; afterwards becoming organist of Winchester Cathedral and College, where he composed "Dulce Domum" and certain Latin Graces. Another was organist at Chichester from 1674 to 1720. The John Reading who composed, according to tradition, the famous "Adestes Fideles" was born in 1677, educated as a chorister at the Chapel Royal under Dr. Blow, and then organist at Dulwich College. He afterwards became connected with Lincoln Cathedral, but ultimately returned to London, (206)

becoming organist of St. John's, Hackney; St. Mary's, Lombard Street; St. Dunstan's, Fleet Street; and St. Mary, Woolnoth. He was well known as a composer and musical editor. The tune "Adeste Fideles" was at one time called the Portuguese Hymn, because sung at the Embassy Chapel during the organistship of Vincent Novello, who made an elaborate arrangement of the tune and the Latin words. John Reading, the reputed composer of this time, died in 1764.

"Christians, awake!" for long a popular waits' tune, and still much sung on Christmas Day, was written by John Byron, a Manchester poet, born in 1691. The words were first printed in "Harrap's Manchester Mercury" on December 19, 1752. This hymn has undergone many verbal alterations. The tune was composed by John Wainwright, a member of a Stockport (Cheshire) musical family, while organist in his native town. It is said he lived in Manchester in 1757, and became organist and singing man at the Collegiate Church in that city on May 12, 1767, dying only eight months after his appointment. The tune to "Christians, awake!" has been also called "Yorkshire" and "Doncaster," but "Stockport" was the original name given to it by a Mr. Harrison, in commemoration of its composer.

"Hark! the herald angels sing," was written by the Rev. Charles Wesley, the younger brother of John Wesley, who was born in 1708 and died in 1788. He wrote many fine hymns, which appear in his brother's collection. The music to this tune was a happy adaptation made, it is said, by Mr. W. H. Cummings to one of the movements of Mendelssohn's "Festgesang." It has become universally and inseparably connected with the musical associations of Christmastide.

There are many other Christmas hymns, but these three seem specially identified with the great and joyous festival which celebrates the dawn of the Christian religion.

ANCIENT ORGAN BELLOWS.

Mr. H. E. Krebiel, of New York, write to the Editor of the "Musical Times" as follows:—

In reading Mr. Rowbotham's exceedingly entertaining article in the October issue of your journal, it occurred to me that that gentleman had scarcely done justice to some of the early records of the application of the bellows in organ construction. At least I should be very glad if he were to tell me how to reconcile his conception of the inefficiency of the bellows prior to the tenth century with the following extract from St. Jerome's letter to Dardanus:—"Primum omnium ad organum, eo quod majus esse his in sonitu et fortitudine nimia computanter clamores, veniamus. De duabus elephantorum pellibus concavum conjungitur, et per quindecim fabrorum sufflatoria compressatur, per duodecim cicutes aeras in sonitum nimium quos in modum tonitrui concitat: ita ut per mille passuum spatia sine dubio sensibiliter utique et amplius audiatur, sic apud Hebreos de organis, quae ab Jerusalem, usque ad montem Oliveti et amplius, sonit: audiuntur, comprobatur."

Here we seem to have the description of a bellows, or something which took place of the modern wind-chest, made by the joining of two elephant's skins and "compressed" in order to drive air into the pipes by fifteen workmen.

SPECIFICATION.

CLUN PARISH CHURCH, SALOP.—A new organ built by Nicholson & Co., Worcester, consisting of 2 Manuals, Full Compass Pedal Organ.

GREAT ORGAN CC to G, 56 Notes.—Open Diapason, metal 8 ft.; Dulciana, metal, 8 ft.; Clarabella and stop bass, wood, 8 ft.; Principal, metal, 4 ft.; Harmonic Flute, metal, 4 ft.; 12th, and 15th, metal, 4 ft.; Mixture, 3 Ranks metal, 4 ft.

SWELL ORGAN.—Open Diapason, metal, 8 ft.; Gamba (grooved), metal, 8 ft.; Leiblich Gedact, wood and metal, 8 ft.; Salicional, metal, 8 ft.; Gemshorn, metal 4 ft.; Cornopean, metal, 8 ft.

PEDAL ORGAN, CCC to F, 30 Notes.—Open Diapason (large scale), wood, 16 ft.; Bourdon (soft), wood, 16 ft.

COUPLERS.—Swell to Great, Swell Super Octave, Swell to Pedal. Pedal Super Octave, Great to Pedal. Swell-pipes extend one octave above manuals. Pedal pipes extend one octave above Pedals. 3 Composition Pedals to Swell, and 3 to Great. 1 Composition Great to Pedal on and off. Case pine and pitch pine varnished.

Specification by Rev. Sir F. A. Gore Ouseley, Canon of Hereford, Professor of Music, Oxford University.

HAMPSTEAD.—Specification of the organ for the Concert Hall of the Hampstead Conservatoire, erected by Messrs. Henry Willis and Sons. This instrument will be placed in a chamber specially constructed for its reception.

PEDAL ORGAN (CCC to F). Open Diapason, Violone, Bourdon, Octave (inverted mouth).—Ophicleide.

CHOIR ORGAN (CC to A).—Lieblich, Dulciana, Hohl Flöte, Flute Harmonique, Piccolo (Harmonic), Corno-di-Bassetto.

GREAT ORGAN (CC to A).—Double Diapason, Open Diapason, Claribel Flute (through), Wald Flute, Principal, Twelfth, Fifteenth, Mixture 3 ranks, Contra Positiva, Hautboy, Cornopean, Clarion, Vox Humana (with Tremulant).

SOLO ORGAN (CC to A).—Wald Flute, Concert Flute, * Tuba, Orchestral Oboe, * Clarionet.

COUPLERS.—Swell to Great, Swell to Great Sub-Octave, Swell to Great Super-Octave, Choir to Great, Solo to Great, Solo to Pedals, Swell to Pedals, Great to Pedals, Choir to Pedals.

ACCESSORIES.—Eight Compositions Pedals; four acting symmetrically on the Great and Pedal Organs, and four on the Swell Organ. Double-acting pneumatic Pistons for Great to Pedal Coupler, and Swell to Great Coupler placed in the Great Organ key slip. Pneumatic Lever to the Great Organ, and Pneumatic Lever to the Swell Organ. Compressed air movement to the whole of the Pedal Organ.

SUMMARY.—Pedal Organ: 5 stops.—Choir: 6 stops.—Great: 12 stops.—Swell: 15 stops.—Solo: 5 stops.—Couples: 9 stops.—Total: 52 stops.

KENTISH TOWN CONGREGATIONAL CHURCH.—New Organ built by Hill & Son of York Road.

GREAT ORGAN.—Open Diapason (large), 8 ft.; Open Diapason (small), 8 ft.; Clarabella, 8 ft.; Principal, 4 ft.; Fifteenth, 2 ft.; Trumpet, 8 ft..

SWELL.—Bourdon, 16 ft.; Open Diapason, 8 ft.; Stop, 8 ft.; Salicional, 8 ft.; Voix Celeste, 8 ft.; Principal, 4 ft.; Mixture, 3 ranks; Oboe, 8 ft.; Cornopean 8 ft.;

CHOIR.—Lieblich Gedact, 8 ft.; Dulciana, 8 ft.; Wald Flute, 4 ft.; Clarinet, 8 ft.;

PEDALS.—Bourdon, 16 ft.; Open Diapason, 16 ft.;

COUPLERS.—Swell to Choir; Swell to Great; Swell to Pedals; Great to Pedals; Choir to Pedals.

T Pedal to Great to Pedals; 3 Composition Pedals to Great; 3 Composition Pedals to Swell; 30 Concave Straight Pedals; Great Organ and Choir Stops on right hand of performer, all others on the left.

RECITAL NEWS.

ANDERSTON UNITED PRESBYTERIAN CHURCH, GLASGOW.—An Organ Recital was given by James T. Pye, Mus. Bac. Oxon, F.C.O., December 14. Programme:—Minuet in the ancient style, J. T. Pye; Largo in D Minor, from Sonata Op. 10, No. 3, (Transcribed for the Organ by J. T. Pye,) Beethoven; Toccata and Fugue in D Minor, Bach; Andante, "The Surprise," 3rd Symphony, Haydn; Introduction and Allegro, "Cuckoo and Nightingale" Concerto, (with Cadenza by W. T. Best,) Handel; Grand Sonata in D Minor, (Dedicated to His Majesty the King of Belgium,) A. Guilmant.

PLYMOUTH.—Mr. H. Moreton, F.C.O., gave an admirable organ recital in St. Andrew's Church, on December 3, before a large audience. The following was the programme, which was well rendered with the organist's well-known ability:—Overture "Samson," Handel; Caprice in B flat, Guilmant; Concerto in B flat, Handel; Adagio, Symphony in C minor, Beethoven; Adagio in G, Hummel; Toccata and Fugue in D minor, Bach; Cavatina, Raff; Marche Religieuse, Adam. The new organ erected in the vestry by and for the use of the St. Andrew's choir, was used on this occasion, for the first time, with admirable effect in Mendelssohn's sonata, the chorale being introduced each time by one of Mr. Moreton's pupils. Mr. G. Tucker, of Plymouth, the builder, has used a pneumatic

These stops will be enclosed in a separate swell box.

action. The keys are placed in the vestry, and the bellows, soundboards, and pipes in an adjoining inner porch of the church. The organist therefore sits facing his choir for rehearsals, and the distant position of the sounding portion of the instrument is found an admirable support to the voices, and is free from the too great power which a heavily voiced organ would have if placed within a comparatively small chamber, and in close proximity to the choir. Mr. Moreton will continue his recitals throughout the winter months.

ECCLES.—A recital was given by Mr. W. T. Best, on December 19, at the Wesleyan Chapel.—Prelude and Fugue in E minor, Bach; Christinas Pastorale, W. T. Best; Marcia di Processione, Enrico Bossi; Andante in F major, Samuel Wesley; Air with variations, Auber; Organ Concerto, No. 7, Handel; Concert Fugue, in G major, Alex. Guilmant; Cantilène Pastorale, Grison; Fantasy on Old English Christmas Carols, W. T. Best.

ST. MARGARET PATTENS, ROOD LANE, E.C.—During Advent, Spohr's "Last Judgment" and Gounod's "Mors et Vita" (in English) have been performed to large and appreciative congregations. The former work has been given twice, and on Sunday evenings a large portion of Mozart's "Requiem" was performed, while the morning services on Sundays have been principally sung to unaccompanied music by Gounod, Palestrina, Rossini, &c. The chief features at the Christmas services were the production for the first time at this church of the fine mass in C of E. Silas, arranged for the English service by the organist, Mr. Horace Buttery. Christmas carols which have not been performed here for several years were also given at various services, and the larger portions of Handel's "Messiah" and Bach's Christmas oratorio were also to be heard.

CRYSTAL PALACE.—On December 17, by Mr. H. W. Weston, F.C.O.: Marche aux Flambeaux, No. 2, Meyerbeer; Barcarolle in F, St. Saëns; "Les Rameaux," Faure; Pastorale in F (posth.), Lemmens; Noël, "Chant du Roi Réve," Guilmant; Overture in C, J. Adams.

MAYERS GREEN CONGREGATIONAL CHAPEL.—The Tenth Organ Recital was given on December 17, 1888; Organist, Mr. A. S. Gorman. Programme: Fantasia with Choral, Henry Smart; Melodie, A flat, Guilmant; Toccata, F major, J. S. Bach; Andante, A major, Henry Smart; Kyrie Eleison, Schneider; Romance, Gounod; Marche Heroique, in C, Schubert. Three choruses from Handel's "Dettingen Te Deum," were also given by the choir, accompanied by band and organ.

STRATHBUNGO PARISH CHURCH, GLASGOW.—An organ recital was given by Dr. A. L. Peace, with vocal selections by the choir (conductor, Mr. R. Young), on Dec. 24. Programme: Duet, Sonata in D minor, Mozart; Andante with Variations, Symphony in D, Haydn; Marche à la Romain, J. E. Hummel; Offertoire on Christmas Carols, No 2, Alex. Guilmant; "Christmas Pastorale," A. Moriconi; Overture for a Church Festival (D minor and major), Morandi.—Specification of the Organ.—The organ, which has been built by Messrs. Henry Willis and Son, London, consists of two Manual Claviers from C C to G (56 notes), and two octaves and a half of Pedals from C C C to F (30 notes).

GREAT ORGAN.—Open Diapason, 8 ft.; Claribel Flute, 8 ft.; Dulciana, 8 ft.; Clarinet (to Tenor C), 8 ft.; Flute Harmonique, 4 ft.; Principal, 4 ft.; Fifteenth, 2 ft.

SWELL ORGAN.—Open Diapason, 8 ft.; Cornopean, 8 ft.; Lieblich Gedact, 8 ft.; Salicional, 8 ft.; Vox Angelica, 8 ft.; Gemshorn, 4 ft.

PEDAL ORGAN.—Bourdon, 16 ft.

COUPLERS AND ACCESSORIES.—Swell to Great. Swell to Pedals. Great to Pedals. Three Composition Pedals to Great Organ.

Mr. Henry Willis' patent compressed air movement is applied to Pedal Organ.

CLEVELAND, U.S.—The fine three manual organ built by the Wirsching Organ Co., Salem, O., for St. Bridget's Roman Church of this city, was opened by Mr. Clarence Eddy, of Chicago, on November 28. The compositions selected were most suitable to the occasion and gave ample opportunity to the organist to display a good technique. Particularly noticeable in Mr. Eddy's style was his perspicuity in execution, phrasing and attack. Also, like other experienced players, he knows thoroughly well how to make every possible use of his instrument, either for small or great works (a knowledge of the difficult art of *registering or tone combination*, being necessary to the Organist, who excels in this respect), besides reveal-

ing a learned technique. Miss Ella Miller, the organist of the church, played her solo in a careful manner, and no doubt with such an excellent opportunity as to the use of a fine instrument, will make every effort to avail herself of it. The attendance was good Programme: Sonata in D minor, No. 1, Guilmant; Andante in B flat (Miss Ella Miller), Lefebure Wely; Concert Adagio in E, Merkel; Concert Fugue in G, Krebs; The Storm—Fantasie, Lemmens; Nuptial Song, Dubois; Professional Wedding March, H. R. Bird; Vorspiel to Lohengrin, Pilgrims Chorus from Tannhäuser (arranged by Mr. Eddy), Wagner; Grand Solemn March, Henry Smart.

CORRESPONDENCE.

FINGER TRAINING.

(To the Editor of the *Organ Word*.)

DEAR SIR,—I find the cost of the "Technicon" is given in this week's issue of the "Musical World." Would you kindly give the price of, and agents for "Mr. Smith's Apparatus," particulars of which have appeared in your columns.—Yours truly,

J. J. B.

[In reply, no information regarding Mr. Smith's Apparatus is at hand. That gentleman is, or was recently, residing at Oporto, and as far as the writer is aware, no final arrangements have as yet been made for the sale of his hand training apparatus.]

NOTES.

Mr George Ashdown Audsley is writing a "Handbook" on the organ, which aims at being both comprehensive and practical. The appointment and construction of church, concert-room, and chamber organs will be fully dealt with. Information respecting the latest improvements in the science, and directions as to the construction of all parts of the mechanism and pipe-work will find a place in this work; such subjects as voicing, regulating, and tuning not being overlooked. The volume will be fully illustrated. There is to be a large paper edition of three hundred copies. Messrs. Sampson Low and Company are now entering subscribers names.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next (New Year's Day), the Library will be closed and will not be re-opened until January 22.

January 8—F.C.O., Examination (Paper work). Jan. 9—F.C.O., Examination (Organ Playing). January 10—F.C.O., Examination (Organ Playing). January 11—Diploma Distribution. January 15—A.C.O., Examination (Paper work). January 16—A.C.O., Examination (Organ Playing). January 17—A.C.O., Examination (Organ Playing). January 18—Diploma Distribution. February 5—Dr. F. J. Sawyer, F.C.O., will read a paper on "The History of the Theory of Harmony." March 5—Lecture. April 2—Lecture. April 29—Annual College Dinner. May 7—Lecture. June 4—Lecture. July 16—F.C.O., Examination (Paper work). July 17-18—F.C.O., Examination (Organ Playing). July 19—Diploma Distribution. July 23—A.C.O., Examination (Paper work). July 24-25—A.C.O., Examination (Organ Playing). July 26—Diploma Distribution. July 30—Annual General Meeting.

Candidates for the forthcoming Examination should send in their names on or before January 1.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary,
Great Russell Street, Bloomsbury.

(208)

